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VOICING THE CLONES



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STAR WARS

INSIDER



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DANGEROUS**

MATTHEW WOOD
ON SOUNDING OUT
GENERAL GRIEVOUS

CREATING VADER

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CHEWBACCA • ROMBA THE EWOK!

ISSUE #116 April 2010
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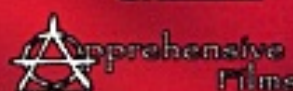
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EDITOR'S WELCOME

**"Star Wars.
Nothing but Star Wars.
Give me those Star Wars.
Don't let them end!"**

—Bill Murray, *Saturday Night Live*

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The *Star Wars* phenomenon seems to be growing and I'm not sure it can be stopped! We all know about the assorted books and comics and video games, but have you seen the new range of Adidas sneakers? It says a lot for our beloved saga that the likes of David Beckham and Snoop Dogg have lent their talents to one of the most surprising and coolest commercials of all time. It shows how ingrained in our culture *Star Wars* has become. It has always been iconic, but now it seems like *Star Wars* is everywhere! From art galleries to billboards to toy stores, and just about everywhere else! It looks like *Star Wars* is here to stay.

Icons don't come any bigger than those two rasping giants of the saga, Darth Vader and General Grievous! This issue fans of the former will enjoy some rare and fascinating insight into the creation of the Vader costume from sculptor Brian Muir. This skilled craftsman not only pieced together the Dark Lord, he also had a hand in some of the most popular characters in the saga's history.

Grievous' fans will no doubt enjoy our in-depth discussion with the voice of the

General, sound

designer and actor Matthew Wood.

After getting a great response to our Mandalorian-themed issue, we take a look at the design of the episodes that have redefined these noble but deadly warriors. Who better than Dave Filoni to take us behind the scenes as George Lucas' vision of the Mandalorians and their culture is realized in astonishing detail.

As the 30th anniversary year of *The Empire Strikes Back*

continues, we begin an all-new set of storyboards showing the early versions of the climactic battle between Darth Vader and Luke Skywalker. You know how it ends, but do you know how it begins? These boards are extra special as they represent the final production illustrations



CLONE CHAT

Blast your way through the clankers to page 38 where the voice of the clones, Dee Bradley Baker talks about the voicing an entire army!



of Ivor Beddoes, the legendary storyboard artist whose career highlights included the Powell/Pressburger classics *The Red Shoes* and *Black Narcissus*. To be able to present these rare illustrations in *Star Wars Insider* is indeed an honor.

That won't, of course, be the only tribute paid to *The Empire Strikes Back* this year. As Celebration V approaches, be sure to look out for a special *Star Wars Insider* issue paying tribute to Episode V along with a few surprises as we count down to the event.

Don't forget to write in, either by email or letter, to the address on the left. We're always keen to hear your views!

May the Force be with you all,

Jonathan Wilkins, Editor

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DOCKING BAY

THIS ISSUE...

"MORE MACHINE THAN ALIVE. GRIEVOUS IS—THOUGH MORE DANGEROUS FOR IT." — JEDI MASTER YODA, *LABYRINTH OF EVIL*

FEATURES

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Star Wars Insider takes arms as we meet the voice of General Grievous!

22 THE ART OF WAR!

A look at the concept art used to create the Mandalorian homeworld, with commentary by Dave Filoni!

32 BRIAN MUIR

Meet the man who sculpted Vader's helmet, the stormtroopers' armor, and more!

38 CLONE TALK!

Actor Dee Bradley Baker on life as a clone trooper!

44 DARK HORSE

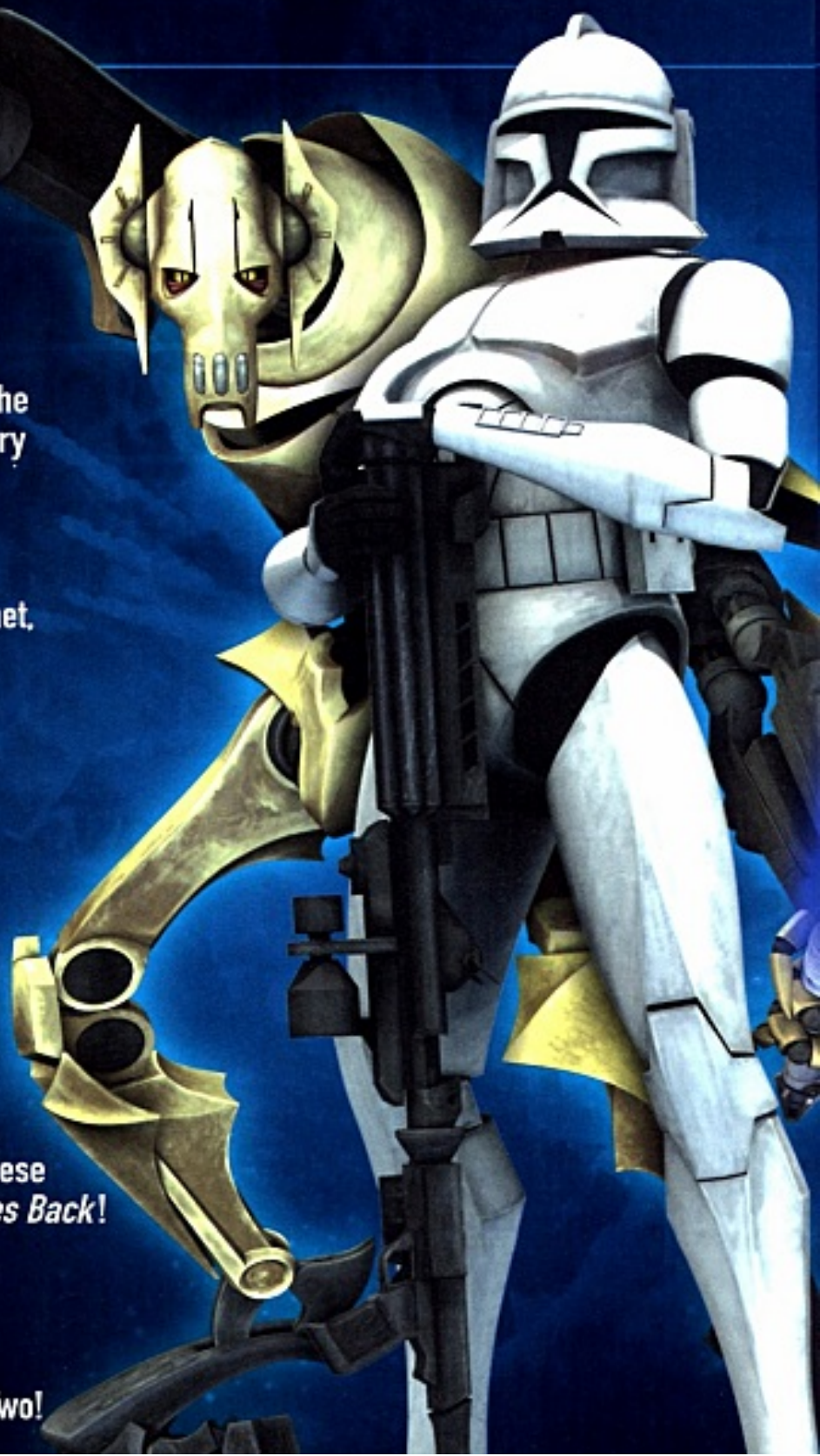
The third and final part of our Dark Horse Comics retrospective.

52 STORYBOARDS

Darth Vader battles Luke Skywalker in these exclusive images from *The Empire Strikes Back*!

62 CATHERINE TABER

The actress who voices Padmé in *Star Wars: The Clone Wars* talks Season Two!



EXCLUSIVE COVER!

As well as our regular newsstand edition, *Star Wars Insider* is also available with this exclusive variant cover (same content).

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The view from inside *Insider*, plus details on how to contact the magazine team.

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Exclusive preview of upcoming *Star Wars: The Clone Wars* episodes; David Beckham and Snoop Dogg meet *Star Wars*; origami Yoda sweepstakes; Vader's voice scores; Celebration V ticket details; exciting news for subscribers and more!



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Debbie Carrington talks about life as Romba the Ewok!

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Furry fun for all with a bunch of collectible Chewbaccas!

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The making of a *Star Wars* modern art exhibition!

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Rare images of Chewie in action!

BLASTER

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All the coolest collectibles previewed, including a special behind-the-scenes look at the new Adidas line of streetwear!

88 BANTHA TRACKS

Our tribute to the very best *Star Wars* fan activity from around the world.

92 BOUNTY HUNTERS

The lucky fans who have met the stars share their experiences!

94 CLASSIC MOMENT!

The villainous Cad Bane makes his debut!

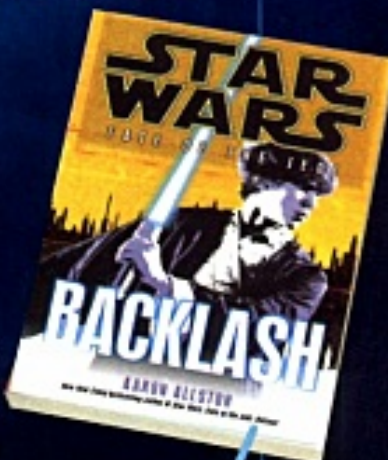


ILLUSTRATION BY [unintelligible]

LAUNCH

COMING SOON IN
STAR WARS: THE CLONE WARS



"CAT AND MOUSE" DIRECTED BY KYLE DUNLEVY

Senator Bail Organa is trapped on the Separatist-controlled planet Christophsis as Anakin and Ob-Wan are dispatched to rescue him. An encounter with the mysterious Admiral Trench leads the Jedi into more danger than they bargained for!

All information correct at press time.

PAD


PAGE 22

 Behind the scenes
of *Star Wars:
The Clone Wars*
**CONCEPT
ART**
PAGE 62
Star Wars Insider
has a Royal
appointment with
**CATHERINE
TABER!**

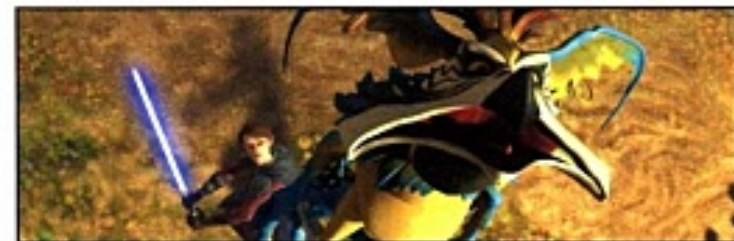

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38. **DEE BRADLEY BAKER** // 44. **DARK HORSE**
52. **EMPIRE STORYBOARDS** // 69. **BLASTER**



"BOUNTY HUNTERS"

DIRECTED BY STEWARD LEE

Anakin, Obi-Wan, and Ahsoka form an uneasy alliance with four deadly bounty hunters in order to protect a local spice farmer from Hondo Onaka and his band of pirates.



LEGO
#M71K761YV

HASBRO UNVEILS ALL-NEW AT-AT!

Hasbro has announced its biggest—and possibly greatest—toy yet. The AT-AT (All Terrain Armored Transport) is set to be an essential part of every fan's collection this year. Standing 24 inches tall, nearly 28 inches long, and 12 inches wide, it can hold up to 20 *Star Wars* figures—six of which fit into the head section. A zip-line gives figures access to its body, and the articulated legs ensure varied poseability. As well as aesthetically pleasing, it also includes LED lights and authentic movie sounds and dialogue. The AT-AT includes a three inch AT-AT driver action figure and a pop-out speeder bike and is available starting in August 2010. Just don't get in its way!



Photo: Bibiana Mathers

YOU CAN TRUST VADER'S VOICE!

The man who voiced Darth Vader, James Earl Jones, has recently topped a list of America's most trusted celebrities.

The much-loved actor—who can be heard in the Original Trilogy as well as Episode III—topped the *Forbes.com* list, followed by Tom Hanks in second place and Michael J. Fox, who came third.

"One of the most instantly recognizable voices in entertainment history, and a commanding presence to match, he's still best known as the voice of Darth Vader in the original *Star Wars* trilogy, but he's also lent his voice to the CNN tagline and NBC's Olympic coverage," said *Forbes.com*'s Lacey Rose.

REMINDER! CELEBRATION V



To commemorate the 30th Anniversary of *Star Wars: Episode V The Empire Strikes Back* and the ongoing, weekly adventures of *Star Wars: The Clone Wars*, Lucasfilm Ltd. and Reed Exhibitions' PopGroup will partner to produce what's expected to be

one of the largest official *Star Wars* fan events ever—featuring cast and crew celebrities, fan-run events, costumes, music, live entertainment, screenings, autographs, collectibles, panels and sneak peaks into the future of *Star Wars*.

Star Wars Celebration V will take place August 12-15, 2010, at the Orange County Convention Center in Orlando, Florida. A website, www.starwarscelebration.com, is dedicated exclusively to the event, and tickets to *Star Wars Celebration V* are available for purchase now!

ESSENTIAL INFORMATION:

- Tickets are available via www.starwarscelebration.com. Pre-sale Adult Four-Day Passes are \$128; Kids Four-Day Passes are \$54; pre-sale Thursday, Friday, and Sunday Passes are \$48; Saturday Passes are \$54; and Kids One-Day Passes are \$27. Children under six years old are admitted free.
- Limited VIP Packages that guarantee early and special access, among other perks, are available online. Single or Four-Day Passes already purchased can be upgraded to VIP status as long as supplies last!
- Special hotel rates and other travel information also are available on the website.

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LAUNCH PAD

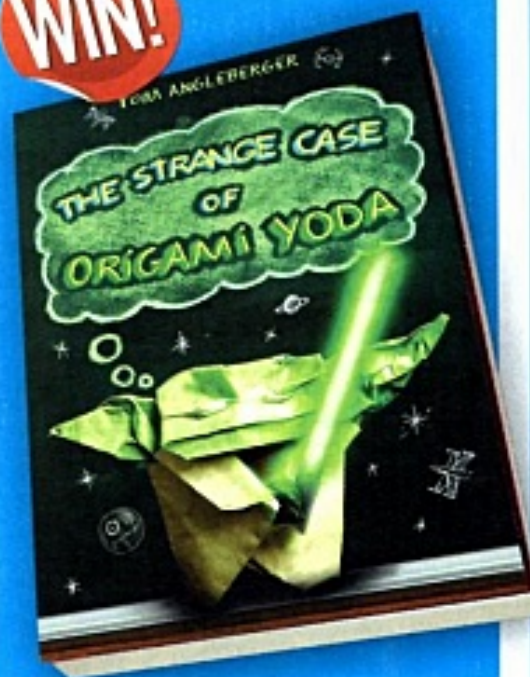
INSIDER LOVES ADIDAS!

Star Wars hit the streets in style with the advertising campaign for the new Adidas range featuring Snoop Dogg, David Beckham, Calle 13, DJ Neil Armstrong and Daft Punk.

Soccer star and style icon Beckham blogged, "I had great fun filming it and loved watching *Star Wars* when I was growing up. See if you can recognize some of the famous faces from the advert. There will be more to come soon."



WIN!



We have five copies of Tom Angleberger's *THE STRANGE CASE OF ORIGAMI YODA* to give away. For a chance of getting your hands on a copy, write or email to the address on page three by April 27!

BACK ON THE BLOCK!



LucasArts and TT Games have announced the development of *LEGO Star Wars III: The Clone Wars*. The next chapter in the award-winning *LEGO Star Wars* video game franchise, *LEGO Star Wars III: The Clone Wars* will combine the best elements of all previous *LEGO* games while adding brand new gameplay to make it the most action-packed *LEGO* video game to date. Developed by the same team at Traveller's Tales that created the critically acclaimed *LEGO Star Wars* and *LEGO Indiana Jones* series, the game will be available for the Wii, Nintendo DS, PLAYSTATION3, PSP, and Xbox 360 games consoles along with a PC version in the Fall of 2010.

LEGO Star Wars III: The Clone Wars will include all the characters from both seasons of the hugely popular animated television series, *Star Wars: The Clone Wars*, as well as some fan-favorite characters from the *Star Wars* movies! The game will feature brand new battle modes, giving players unique, head-to-head combat and an upgraded level builder, allowing the creation of customized bases and in-game battlefields. Play either as a Jedi or Separatist with all-new character abilities, such as squad command, lightsaber slicing, lightsaber jumps, long distance Jedi attacks and Grapple Tie-Ups, all within a new, easy-to-navigate hub.

STAR WARS

APRIL 2010

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INTERROGATION DROID!

ROMBA THE EWOK'S ALTER EGO **DEBBIE CARRINGTON** GIVES THE LOWDOWN ON WICKET, LOGRAY, CHIEF CHIRPA, AND THE WOOKIEE MOST IN NEED OF A GOOD WAXING! WORDS: CHRIS SPITALE



Above: Imperials beware! Romba the Ewok sits atop a pile of defeated stormtroopers!
Right: Debbie Carrington knows to keep her toys in pristine condition!

Be honest—did the Ewoks name you Romba because you introduced the rumba to the tribe and someone just misspelled your name on the birth certificate?

Although I have often been spotted late night at dance clubs and do love to dance, that is not how I got my name! However, they did get the spelling wrong on my birth certificate, but I was named after the great fighter, Rambo!

Was Chief Chirpa a fair and just leader of the Ewok tribe?

Chief Chirpa was a great leader, but extremely strict!

Was there a strict curfew?

He tried to keep us under control, but Ewoks love to celebrate, and we often had moonlight rave parties without him knowing!

What other imposed rule did you most often subvert?

The "No coed parties in the treehouses" policy!

For what ailment were you most frequently consulting Logray, the medicine doctor?
For my darn "bow and arrow shoulder." You guys call it a torn rotator cuff!

Who shed more: Ewoks or Wookiees?

I'm not sure, but Ewoks are much better groomers. Get a wax job already, Chewbacca!



NAME: DEBBIE CARRINGTON
ALIAS: ROMBA

FIRST APPEARANCE:
Star Wars: Return of the Jedi

What was Romba's role in the tribe? Warrior? Scout? Massage therapist?

I had many duties in the tribe. Some of them covert. If I told ya what they were, I'd have to kill ya!

Was Chewbacca like a father figure to the tribe, or did you all just resent him for being so darn tall?

We accept all creatures on Endor. Plus he was always handy at lighting the torches!

How many stormtroopers did you personally take out during the Battle of Endor?

There's so many, I can't count. See one dead stormtrooper, you've seen 'em all!

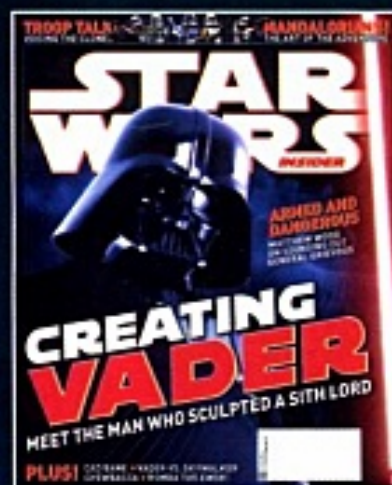
So, is it true that Wicket has a history of getting tipsy at Ewok functions and performing for the camera?

Yes, his PR firm recently threw his furry butt back into rehab in Malibu! 🐼



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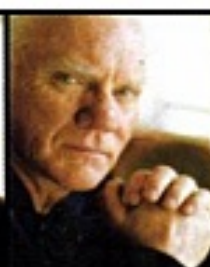
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Star Wars Insider: How did you start working in sound?
Matthew Wood: I was 17 years old when I started working at LucasArts, or Lucasfilm Games as it was called back then. I worked there for about a year as a tester on games like *The Secret of Monkey Island*, *Indiana Jones and the Last Crusade*, *Night Shift*, and *Secret Weapons of the Luftwaffe*. I became aware that there was a position opening up at Skywalker Sound to test a program that George Lucas was putting together called

SoundDroid. This was the first non-linear digital sound editor for film, and I ended up using some of the software that I'd put together at the games division at Skywalker Sound. We ended up using that technology on *The Young Indiana Jones Chronicles*.

I got in really early when things were transferring over from analog magnetic tape editing to digital, so I got to learn the craft of editing and design from the masters in the field and taught them something about computers. It was a nice symbiotic relationship, as Obi-Wan likes to say. I became a supervising sound

editor, and had an "field" promotion from Rick McCallum on *The Phantom Menace*. Ben Burtt has been one of my mentors and also an idol of mine. We have a great working relationship, so in 2008 it was really fun when we got award nominations on *WALL-E* together. To be nominated with him was a dream come true for me.

STAR WARS: THE CLONE WARS'
SUPERVISING SOUND EDITOR
MATTHEW WOOD TELLS JAMES
BURNS ABOUT HIS CAREER AND
LIFE AS GENERAL GRIEVOUS!

TALES SOUND



OF A DROID

What have you learned from Ben?

The artistry of Ben's sound work is something that I've always been in awe of. We used to share an office, and I'd sit there and listen to him work. The stuff coming from his side of the room was just fantastic. He would leave and I'd have to catalog what he'd been working on. I'd just sit there and listen to it and work out how he made it. Ben is really focused on making sure his crew is happy, and I really try to make sure my crew is happy. It helps to ensure we produce better work.

What does a supervising sound editor do?

The supervising sound editor is there to facilitate what the director wants in sound. He's involved in making sure that all the foley (the natural, everyday sound effects added after principal photography) is recorded correctly; that includes footsteps, clothing movement, and things like that. He works with the sound designer—if you have the budget to have a sound designer—to get good, creative sounds. The job also involves checking to see if all the dialogue that's recorded on the set is usable or not, and knowing how much dialogue needs to be re-recorded with the actors in the studio.

When you're re-recording, you have to make sure the

Wood also voices Poggle the Lesser and, below, the fearsome assassin droids!




actor's voice matches what's onscreen while the director is giving his creative comments. You also have to take the music and get that ready before you go to the final mix process where everything is taken and put together so you can hear how it's going to sound in the theatre or on T.V.

With a Lucasfilm project, especially *Star Wars*, we're already creating sounds based on what we read in the script before we start to see visuals. As soon as we see the visuals we start integrating our sounds into the track, so when George finally sees it, it's not a huge surprise. This way he can actually hear the sounds as we create them and he can give us notes.

How early in the process of creating a new episode of *The Clone Wars* do you get involved?

Dave Acord, the sound designer on the show, and I are





working on it the whole time. We're making an episode and mixing it every other week, and we're normally working on one or two shows at a time. We also do voices in the show. I do Grievous and a bunch of other characters—all the battle droids, commando droids, some tactical droids, the super battle droids, some assassin droids, Wat Tambor and Poggle the Lesser! We're already recording for Season Three and right now [October 2009] we're only about halfway through post-production on Season Two.

What are the specific challenges working on *Star Wars* compared to other projects you've worked on, such as *There Will Be Blood*? *Star Wars* is very challenging because it has so much material in each frame. To just compare *The Phantom Menace* with *There Will Be Blood*—in the first 20 minutes of *There Will Be Blood* there's no dialogue at all. We just created the soundscape from [composer] Jonny Greenwood's music. Chris Scarabesio, the sound designer, was a *Star Wars* alumni with whom I'd worked for a long time. We worked with the director, Paul Thomas Anderson.

CATCH THE HAWK!

Matthew Wood on being a stand-in in the movie *Hudson Hawk*: I was working in the games division and there was a posting from ILM asking for somebody with long fingers to come down to the stage and be a stand-in. So I walked down there and the next thing I knew I was getting a manicure and somebody was airbrushing my arms to look darker. Then I went out to the stage and they were shooting *Hudson Hawk*. It was the scene where Leonardo da Vinci is looking at the alchemy stones that he's created to turn lead into gold. All the close-ups of the actor were shot in Italy. When they went to the torso shot, they had to re-create the entire costume, the flooring, desk and everything that was there—and I'm holding the stones and turning them in my hand and looking at them as they reflect on his face. So any shot that has Leonardo's hands in it—that's me!

Wat Tambor, another classic *Star Wars* vocal performance from Matthew Wood.

MONKEY BUSINESS

Matthew Wood on The Secret of Monkey Island

I just love that game! That was my introduction to Lucasfilm. I just sat and played that game all day. I couldn't believe I was getting paid! That was in the early 1990s.

There were no *Star Wars* films on the horizon and we were just coming off the last *Indy* film. There were lots of fun products that weren't

Star Wars-related. I loved the humor of *Monkey Island*. It's funny since it's just come full circle.

I worked on the original *Monkey Island* game with Tim Schafer, and I recently did some voice work for his new game, *Brutal Legend*, which he did for EA and

his own company, Double Fine.



to make sure everything was finely tuned and crafted; we even gave him the sound effects early.

On *The Phantom Menace* every alien has a sound and there is so much to see that we really had to pick our battles audio-wise. It was almost like an animated film because there are so many computer graphics done by ILM: creatures, vehicles and spaceships, and environments that we had to assign sounds to. There's also John Williams' music through 90 percent of the movie. In the Podracing scene there was a moment where the music goes away and we were able to establish the environment purely with sound effects.

That was a real treat for us. It's always a challenge to integrate all the sound effects and music, and get them working together. For *The Clone Wars*

each episode is almost entirely scored, too.

We're trying to do that same dance to integrate everything. Every frame is packed with information. George says that sound is 50 percent of the audience experience, and we try to maintain that.



Going back to voices, have you approached General Grievous any differently in the series from the way you did in Episode III?

In *Revenge of the Sith* most of Grievous' lines are yelled, so I had to adjust because we have some scenes in *The Clone Wars* where he's actually speaking to people! I've had to find a happy medium

with the performance. Intelligibility is a factor too because I have to make sure the television audience can hear the fidelity of what I'm saying because the voice is very heavily processed and it undergoes screen modulation and pitch processing. Otherwise the performances are the same. I have a lot more fun doing the battle droids; I like the arc of their characters. Dave [Filoni] noted that there's a lot less "Roger, Roger" in Season Two.

You also played Bib Fortuna in *The Phantom Menace*.

That was a "right place, right time" thing. I was working in editorial and Robin Gurland [casting director] and George were sitting there, and they realized they wanted to put Bib into the Podrace scene with Jabba. They'd shot Bib in some Senate scenes where he was played by Alan Ruscoe. They said that my face matched Alan's, so I was sent to ILM. I put on all the latex pieces that were made for Alan and we shot the scene. It was just me and some light stands. When I was dressed I thought of how Michael Carter played the character in *Return of the Jedi*, all sort of intense

LAZARUS





with his eyes, and I did that. This was when we were still using film, which was very expensive. John Knoll supervised the shots and said things like, "Walk over here. OK, point to your right. Something just flew past your face. OK, something just flew past your face again. Look over here. Look left. OK, great and cut!" And that was it!

Of all the sound effects you've worked with or created, which has the most surprising origins?
During *Attack of the Clones* I went out all over Australia to record sound effects because I was there for the shooting in Sydney. I decided to take advantage of that and went to a nature reserve. I recorded two bats being fed one banana and they were making lots of weird sounds. I also went to Melbourne, to a place called Phillip Island, where I recorded penguins that were coming in from the Antarctic to mate. They made bizarre mating calls. Those two things combined became the Geonosian sounds in *Attack of the Clones*. You can hear them when all the Geonosians attack in the arena.

Where's the strangest place you've seen Grievous' image?
When I went to a show in Mexico City they had a little Grievous in a bottle—a tiny glass bottle. I don't know how they made it, but inside was Grievous with all four arms! 🤖

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THE ART OF MANDALORIAN

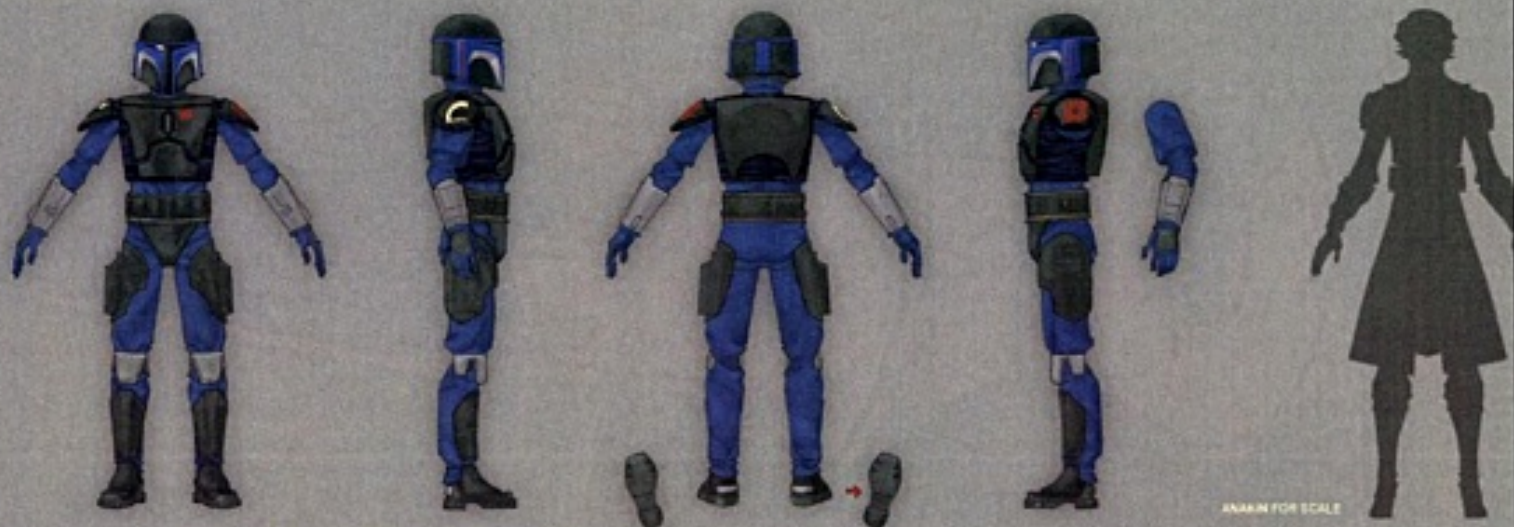
THE MANDALORIANS' DEBUT IN STAR WARS: THE CLONE WARS HAS PROVED TO BE A HUGE TALKING POINT FOR FANS OF THE SAGA. WHEN LUCASFILM HELD A SPECIAL SCREENING OF "THE MANDALORE PLOT" FOR FANS, SUPERVISING DIRECTOR DAVE FILONI TOOK TIME TO TALK ABOUT THE DESIGN CHOICES MADE ON THE SHOW.



LORE



MANDALORIAN TROOPER



NOTE: THESE RANK INSIGNIA CAN VARY FROM SOLDIER TO SOLDIER BUT ARE ALWAYS PLACED ON THE LEFT SHOULDER BELL

ARMOR FOR SCALE



SEE MODEL SHEET FOR PISTOLS

THE MANDALORIANS

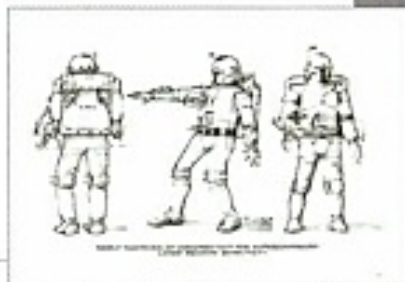
Dave Filoni

George Lucas' original idea was that the Mandalorians were super-commandos, a precursor to the stormtroopers from the Clone Wars era. You could see that in all of Ralph McQuarrie and Joe Johnston's early sketches of Mandalorians, so George really was taking us back to that original root, now that he had *The Clone Wars* as a series to actually tell this story and use them as super-commandos.

If they were colored white, they would be like the clones, so George wanted them to be clad in blue and black. We had the old Boba Fett symbol on Pre Vizsla's back and I said, "No." I wanted the Death Watch symbol, the correct symbol. They don't have gadgetry at this stage. That's someplace for them to go to resemble more of what writer Haden Blackman had with his original Death Watch in the Dark Horse Comics.

The helmet that we had designed was based much more on Boba's actual proportions. It's pretty squat if you look at the picture, very boxy. But Kilian Plunkett [*Star Wars: The Clone Wars* concept artist] had a really good idea that we should stretch it out a little bit to make it a little bit funkier, a little longer.

Above: The all-new Mandalorians, as seen in *Star Wars: The Clone Wars*. Right: These Boba Fett concept images, created by Ralph McQuarrie and Joe Johnston for *The Empire Strikes Back*, provided inspiration for the production team.



PRE VIZSLA

Dave Filoni

“For Pre Vizsla, we just wanted something that called him out as the leader. We took the range finder off his helmet. It was an effort to make Boba Fett cooler, and Jango cooler, and Rex cooler. I didn't want kids to be confused, because he would really look like Rex with a range finder. So we simplified it down; we distilled the helmet to its essence, and a trident is always a good symbol. When we did that we didn't know about the Death Watch logo. I found that one day going through some material

and thought, *Wow, that's a coincidence.*

When you have a leader, it's always important that he stands out from everybody else. For the clone commanders, we can get into any military reason we would like as to why they look like they do. The reality is they look like they do so that kids know that they're the ones in charge. It's like the question of why does that one sandtrooper have an orange pauldron? You can create all kinds of lore about that, but the reality is cinematically, you know that this is the guy who calls the shots.”



Left: Pre Vizsla, armed and extremely dangerous! Right: Concept art for his armor. Below: Armor-free, but still deadly!



PRE VIZSLA (NOT APPEAR) EPISODE 213



PROPORTIONS SHOULD MATCH THOSE OF SHAN-GEON SOLO

ANAKIN FOR SCALE

THE DUCHESS SATINE

Dave Filoni

“I thought it would be great to get a blonde girl in *Star Wars*! Satine’s genesis as a look came from an abandoned Padmé design Iain McCaig had done for *The Phantom Menace*. Every now and then when we have a story pitch, George will take images out of this old binder he has, and he’ll hand it over, and he’ll say, ‘This is Satine.’ I’ll say, ‘Well it looks like an old abandoned Padmé design,’ and he’ll say, ‘Yeah, but now it’s Satine.’ I’ll say, ‘Well it looks like an old abandoned Padmé design,’ and he’ll say, ‘Yeah, but now it’s Satine.’ I likened her to Cate Blanchett.”

Left and below: Duchess Satine, *Star Wars*’ first blonde bombshell! Right: Iain McCaig’s dazzling Padmé art that was used 10 years later!



SATINE COSTUME 2 05/04 FIRST APPEARANCE EPISODE 213



DUCHESS SATINE



MANDALORE

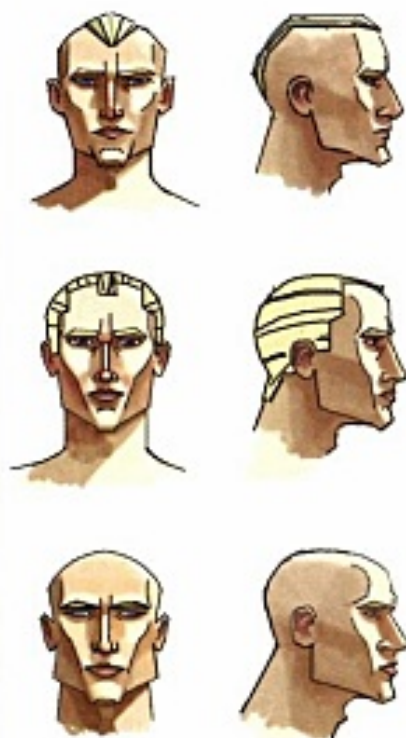
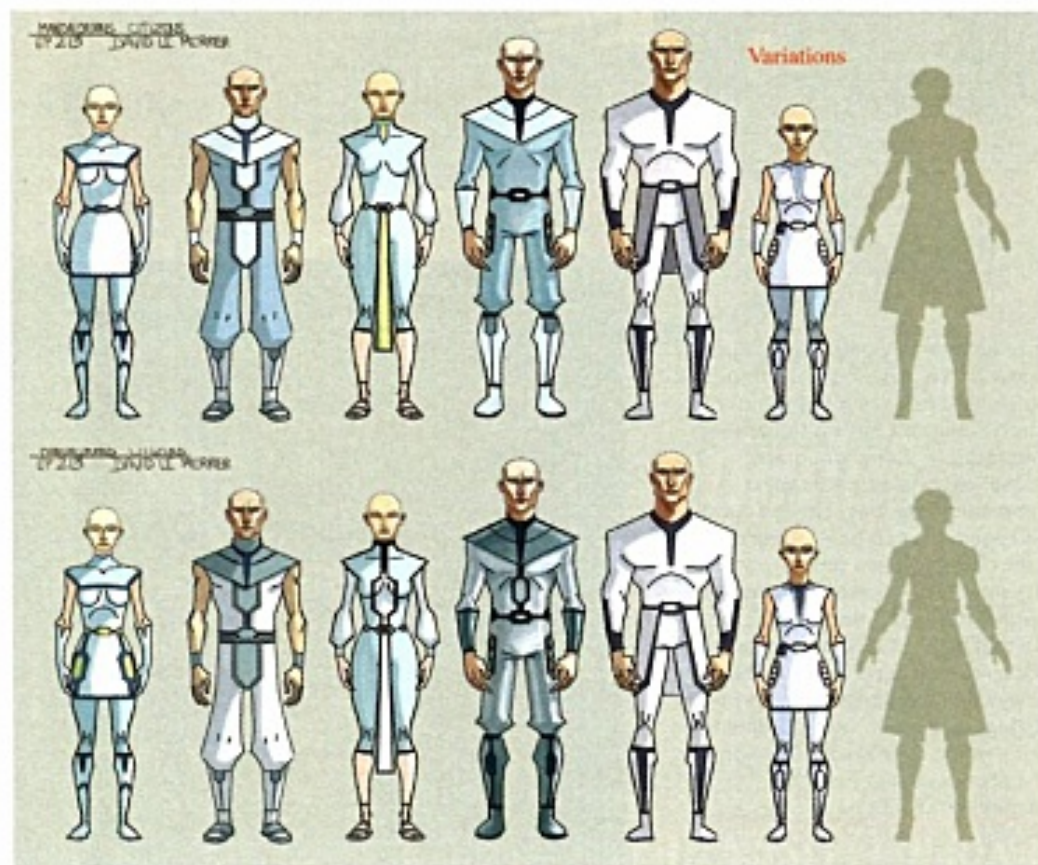
Dave Filoni

“One of the first things George said when we started discussing these episodes was that Mandalore was going to be a large desolate planet of white sand with these cube-like buildings on it. At one point I didn’t even have the buildings quite square enough. The big capital city didn’t look enough like a giant city, so we made it a dome with little cubes on it, but but it’s kind of a Moebius-influenced design, very desolate and barren. It’s all that remains after the wars have happened and everything has been laid to waste. George also wanted to see through layers of glass. You can see characters underneath and above the glass.”

I talked to Kilian Plunkett about having the look of the Boba armor, kind of emblematic, in all the windows and all the designs, so you get those shapes that show up like a piece of his armor. That idea—that they are warriors—is embedded in the very architecture, because it’s strong.”



Left: The stunning landscapes of Mandalore. Below and right: Sketches of Mandalorian citizens.



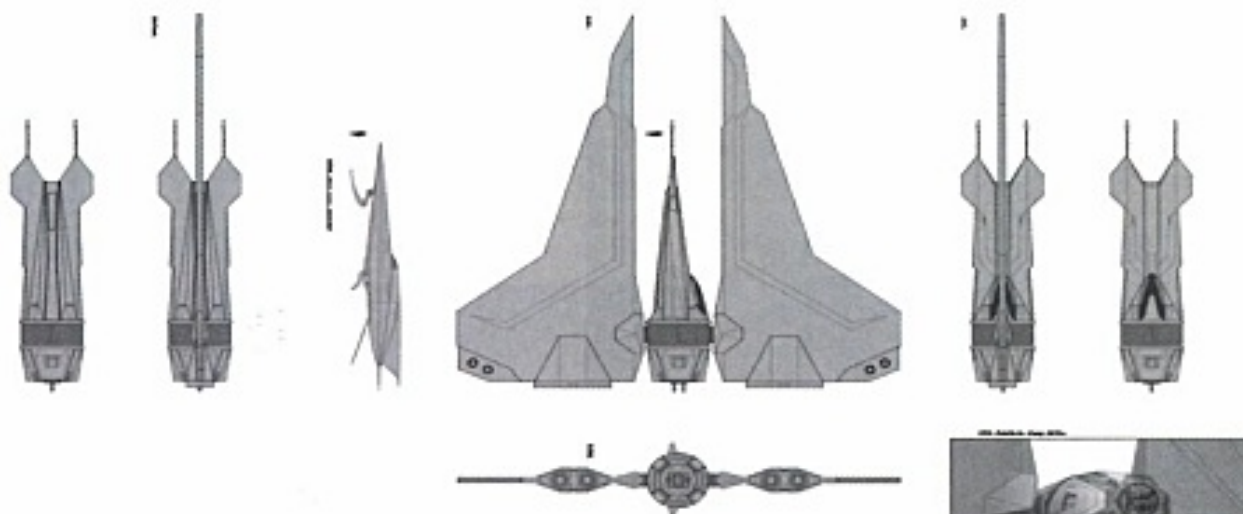
MANDALORIAN SHIPS

Dave Filoni

“I always liked *Star Wars* ships that had some kind of re-orienting wing. When *Slave I* took off and it was different in the

air than it was on the ground, I was like: *Oh, that's so cool!* And the B-wing has little wings, and it's getting rotated. I love that stuff! So

we had this weird orienting wing, where it can fly sideways and straight up and down, and when it lands its wings tilt right up.”



Left: The Darksaber. Right and below: The Mandalorians' preferred mode of transport.



THE DARKSABER

Dave Filoni

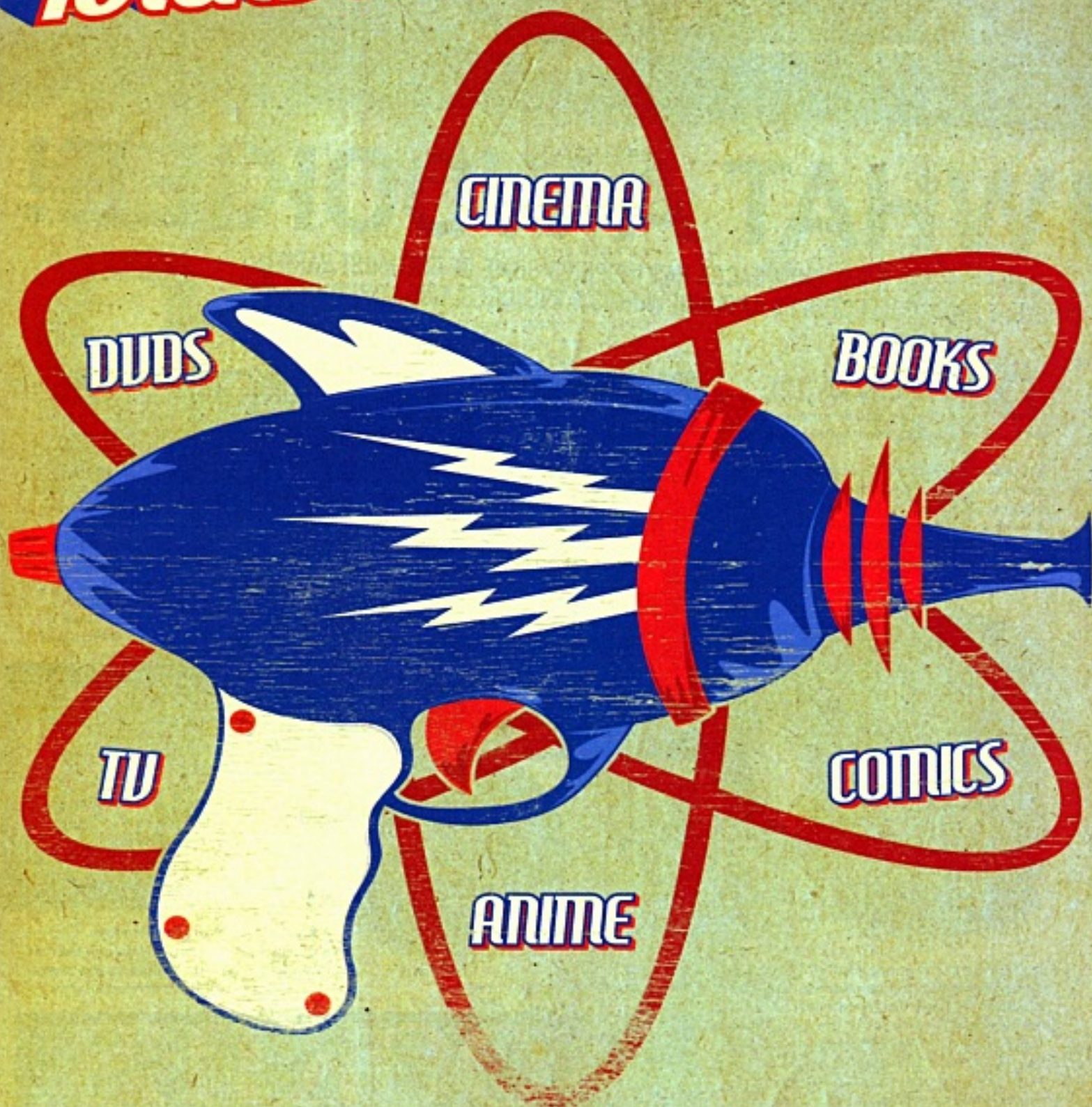
“The Darksaber carried by Pre Vizsla was originally a vibroblade. Initially there was no sword fight with Pre Vizsla in the script. He had to have a fight, and he had to have a saber, but he couldn't have a lightsaber because I know it's a contentious thing when any character who is not a Jedi carries a lightsaber.

George watched it and said, “No way. There's no way that there would be a weapon shaped like a sword that could counter a lightsaber blade. If you do that, a lightsaber isn't special, and then why wouldn't the Jedi also be using those things? It doesn't make any sense.”

He later worked it out that he wanted it to be a Darksaber, and it would have a black blade with a white edge. George said that the back-story was that the Darksaber was taken from the Jedi Temple during the days of the Old Republic. I think it's unique and it's going to make an awesome eFX replica Darksaber. I promised Jon Favreau (Pre Vizsla) as soon as they make one he gets one, so I hope they do!”



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STAR RETRO WARS

STAR WARS COLLECTIBLES AROUND! WORDS & PICTURES: GUS LOPEZ

WHAT A WOOKIEE!

HAN SOLO'S OLD PAL CHEWBACCA HAS INSPIRED SOME OF THE MOST VARIED STAR WARS COLLECTIBLES AROUND! WORDS & PICTURES: GUS LOPEZ

Despite missing out on a medal at the Yavin ceremony, Chewbacca is a fan favorite and is represented by hundreds of *Star Wars* collectibles.

[1] One of the most iconic is the tankard designed by Jim Rumpf. As one of the earliest *Star Wars* collectibles, this Chewbacca mug sold by California Originals is said to be one of George Lucas' favorite early *Star Wars* items.



[2] Chewbacca was one of the first four *Star Wars* action figures released as part of Kenner's Early Bird Set in early 1978. Using Kenner's process at the time, which remains largely unchanged to the present day, the original Chewbacca action figure was first sculpted in wax before going through additional stages on its way toward the final model.



The Chewbacca action figure remained unchanged from 1978 through 1985. Kenner updated the card photo during the *Return of the Jedi* release and later bundled Chewie with an aluminum coin for the *Power of the Force* line.



[3] One of the earliest signs of Wookiee fever was the "Wookies [sic] Need Love Too" bumper sticker. This early sticker showed a common misspelling of Wookiee. A more contemporary version of Wookiee mania was this "Flash If You Love Wookies!"



sign used in the 2008 film, *Fanboys*. This misspelled sign appears in one scene and was later corrected in the scene where the fanboys attempt their drive-by antics.

WOOKIES NEED LOVE TOO



[4] To promote food products, Chewbacca would take some unusual forms, including a Kinder Eggs blue hippopotamus and a yellow M&M. The Chewie M&M appeared as different collectibles, including, figurines and plush toys.

Perhaps the best-suited product placement for Chewie was on boxes of "Chewy Choc Chip" muesli bars from Goodman Fielder in New Zealand for *Revenge of the Sith*. Finally, a product where Chewie promotes something that's actually chewy!



[5] For *Return of the Jedi*, Chewbacca finally appeared on his own Underoos set, a must-have item among well-dressed boys of the 1980s. To complete the Chewie apparel theme, kids could wear these Chewbacca slippers with plastic heads. While Wookiees can tear arms out of sockets when they lose, they also make darn good fuzzy slippers!



[6] Fans were thrilled to see Chewbacca reappear in the *Star Wars* saga in *Revenge of the Sith*. Lucasfilm created a special Chewbacca statue as a gift for employees. A more elaborate full body statue in a glass jar was made by Industrial Light & Magic mainly for use as a corporate gift.

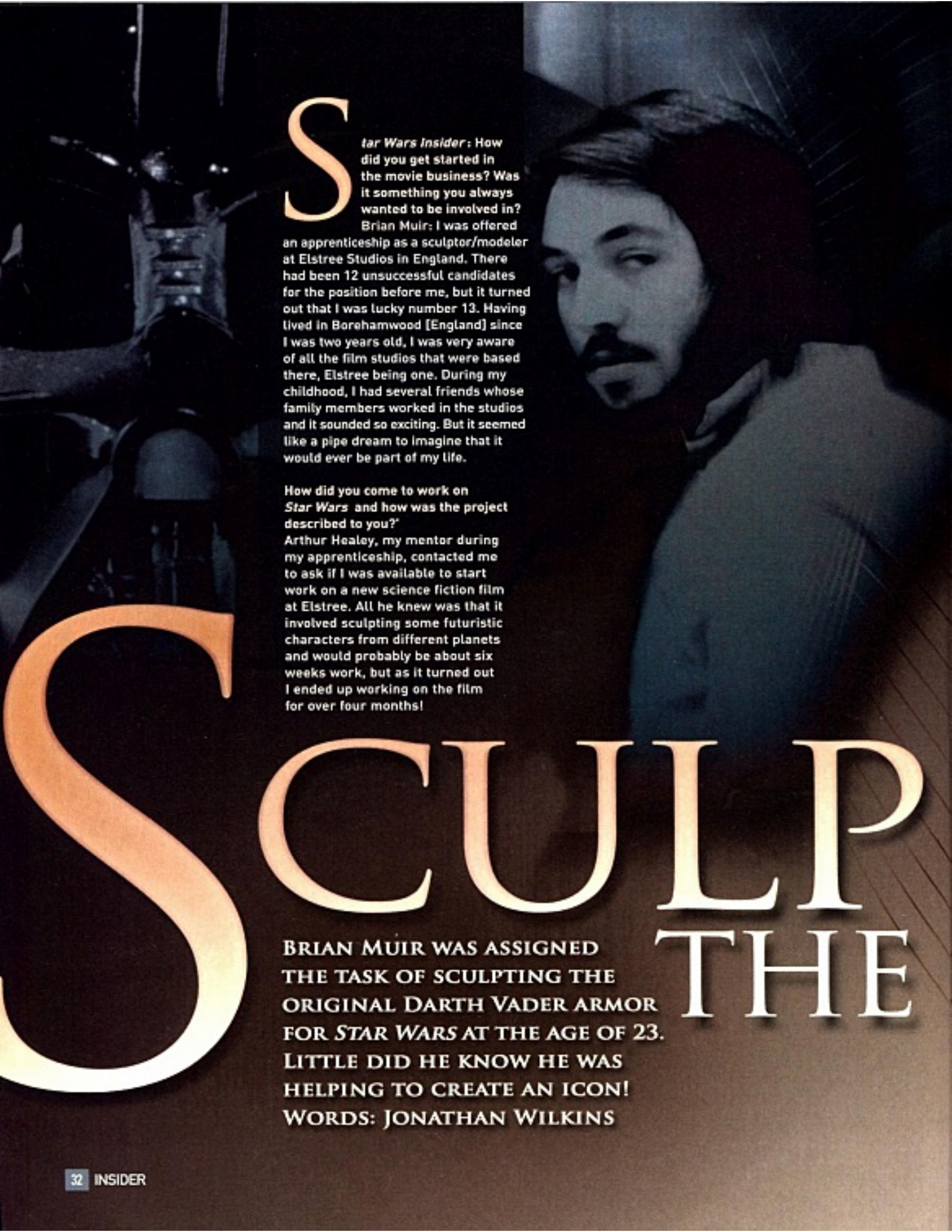


[7] Chewbacca also appeared on the Lucasfilm 2001 holiday greetings card as an ambassador for peace in a turbulent year.



[8] Chewie may have found his calling in collectibles as a cell phone cover. Bundled in a set sold by Orange in the United Kingdom, this Chewbacca cell phone cover with Wookiee fur and bandolier was a stylish way to keep your cell phone warm and safe!





Star Wars Insider: How did you get started in the movie business? Was it something you always wanted to be involved in?

Brian Muir: I was offered an apprenticeship as a sculptor/modeler at Elstree Studios in England. There had been 12 unsuccessful candidates for the position before me, but it turned out that I was lucky number 13. Having lived in Borehamwood [England] since I was two years old, I was very aware of all the film studios that were based there, Elstree being one. During my childhood, I had several friends whose family members worked in the studios and it sounded so exciting. But it seemed like a pipe dream to imagine that it would ever be part of my life.

How did you come to work on *Star Wars* and how was the project described to you?

Arthur Healey, my mentor during my apprenticeship, contacted me to ask if I was available to start work on a new science fiction film at Elstree. All he knew was that it involved sculpting some futuristic characters from different planets and would probably be about six weeks work, but as it turned out I ended up working on the film for over four months!

SCULP THE

BRIAN MUIR WAS ASSIGNED THE TASK OF SCULPTING THE ORIGINAL DARTH VADER ARMOR FOR *STAR WARS* AT THE AGE OF 23. LITTLE DID HE KNOW HE WAS HELPING TO CREATE AN ICON!
WORDS: JONATHAN WILKINS



TING SITH

Can you talk about the process involved in creating Darth Vader from Ralph McQuarrie's original design?

The process started with David Prowse being molded from head to toe so that a full plaster cast could be produced for me to work on. As the mask and helmet were to be sculpted first, the head and shoulders were cut from the body and fixed onto a modeling stand. I began by sculpting the mask, back and front, ensuring that there was at least a quarter inch of clay on the plaster head at any point to allow for casting thickness, and to be sure it would fit well on Dave's head. After creating Vader's mask in clay, it was passed to the plasterers to mold and reproduce in plaster. I then carved and sharpened the plaster cast to a finish. At this point I started modeling the helmet in clay over the plaster mask to ensure the overall appearance worked. The same methods of molding and casting in plaster were again carried out. The final molds were made from the plaster cast, and fiberglass versions were produced.

The plaster head



Anthony Daniels poses with 3PO's body. Hand sculpted by Brian Muir, below.

and shoulders were then reattached to the body and it was moved to the main plaster shop for me to model the armor. Working from Ralph McQuarrie's paintings, I sculpted the chest armor, two shoulder bells, and shins. Again each piece was molded and cast in plaster, the lines carved and sharpened with a final

with during the sculpting process. He came into my workshop each day to see the progress. It was John who suggested the "tear ducts" and the extension of the tubes past the mouth. In recent years, looking at the McQuarrie paintings, I've noticed the tear ducts were part of the design although they did not appear on John Mollo's sketch.

Although George Lucas came into the workshop a few times, he made little comment. Once John was happy that the creation of the mask and helmet were complete, he asked George to come into the workshop to give his approval. He seemed very pleased with the result and made no changes.



remold, and finally cast in fiberglass.

Did this require you to work closely with John Mollo [costume designer], John Barry [production designer] and George Lucas? I was asked to go to the wardrobe department to see John Mollo. He gave me a simple line drawing without shading, at a three-quarter angle, of Darth Vader's mask and helmet.

John Barry was the person who I worked closely

Did you work closely with David Prowse?

I didn't work with David—in fact I had no contact with him. I saw him on set on a few occasions, but the only time I've spoken to him was in 2006 when we were both signing autographs at a convention.

Is the approach different for a character who has a lot of screen-time (like Vader) compared to a character who is seen very briefly (like C23)? No, the approach is the same with every piece you're assigned. You do the



best you can with whatever you're doing. It's the time constraints imposed by the filming schedules that dictate how much time you can spend on each sculpt, which sometimes reflects in the quality you are able to achieve.

How much creative input did you have on the finished sculpt?

With any sculpt taken from a two-dimensional drawing there is always some creative input from the sculptor. Every sculptor has his or her own personal style and own interpretations of a design.

How long did it take to sculpt the full Vader costume?

I probably spent five weeks total on Vader. During that time, I was also working on other characters. As the plasterers molded and cast different parts in plaster, I would sharpen them up for remolding and producing the final pieces in fiberglass.



How many Vader helmets were made for the first movie?

There were two finished helmets that were used for the production. They were kept in a locked box that was wheeled onto the stage by the wardrobe department each day. There was also a third helmet produced for the special effects department.

Did you also work on the C-3PO costume?
I did do some work on C-3PO. When I started on *Star Wars*, sculptor Liz Moore was just finishing C-3PO at the clay stage. She left the film to join her boyfriend in Holland at the end of January, 1976. It was then left to me to sharpen the detail in the plaster and add the slots across the side joints of the helmet. It was at a very late stage before filming that I was asked to sculpt the hand



Trick or treat! Joe Johnston in his Halloween costume poses with special effects legend John Dykstra!

THE OTHER VADER!

By John Brosio and Pete Vilmur

If you're one of the lucky fans to snag a rare pre-release copy of *The Complete Vader* book last fall, you may have been intrigued by the Darth Vader costume depicted on page 17—a costume that appears to have been based on early Ralph McQuarrie concept drawings for the character.

Often mistaken as an early prototype mock-up for the Dark Lord's helmet and chest armor, this was a Halloween costume fabricated by *Star Wars* concept designer Joe Johnston for a Industrial Light & Magic Halloween party in 1976!

Artist and former ILM Creature Shop employee John Brosio, who also happened to create a pretty stunning Vader of his own, recently asked Johnston about the fabled "McQuarrie Vader" costume, and its ultimate fate.

John Brosio: Did you construct the entire costume?

Joe Johnston: Yes, I made it in the model shop after hours. I put in one all-nighter as it got close to Halloween.

Was it styrene? Fiberglass?

It was slump-molded styrene over a fiberglass body mold that had been sent over with one of the costume shipments and discarded. The styrene completely covered the body mold which was a light brown and very rough textured. The helmet was based on a plastic German army helmet from the toy store, with styrene panels and model kit parts attached.

When was it made?

It was made for Halloween in 1976. It was based on Ralph McQuarrie's early illustration of Luke and Vader having their laser sword fight, which is why it doesn't look like the final version of Vader. The color is a blue gray, matching the illustration.

What became of it?

It was stored in a box of *Star Wars* things and was partially crushed when a box of heavier items fell on it as I was preparing to move to Marin County in April of 1978. It was too much trouble to repair so the entire thing went into the trash, except for the helmet.

Could you see out of it?

Yes, very clearly. I used a pair of tinted safety goggles as part of the faceplate.

Is it true that the costume never made it to Northern California?

True, except for the helmet. I saved the helmet for a few years, but pieces started to come off and since it really wasn't the Vader that the world knew, I didn't feel compelled to keep it from its destiny with the dumpster.





plates. There was no time to get a plaster cast of Anthony Daniels' hands so I had the unusual job of sculpting directly onto the back of his hands during the lunch break.

Can you tell us about your work on the stormtrooper costumes? Were they sculpted to fit a specific person? The stormtrooper armor was the first thing I sculpted when I started on the film. I was given a plaster cast of an average-sized person. I began with the chest piece and applied the clay to the plaster cast. As I finished each piece it was molded and cast by the plasterers and, as with Vader, I sharpened the detail at the plaster stage.

There were gaps between each piece to allow for movement so the stormtroopers didn't look robotic. Each piece mirrored the next so that it gave the appearance of a suit of armor but with gaps. The gaps allowed the armor to fit actors of varying shapes and sizes—the bigger the actor the bigger the gaps in the armor.

How much consideration is given to the actors? Is there ever trade-off between comfort and design?

Actors are given a certain amount of consideration, but the aesthetics of the costume are very important as well.

Originally there was a back and front to Vader's mask, which was sculpted and produced in fiberglass, but we realized that it would be too claustrophobic for David, so the back was discarded. Also, to get some more airflow into the mask it was decided at a late stage to add a chin vent. I just drew this in the clay as a guide for the plasterers to cut in the finished fiberglass. Foam was inserted into the mask for a more comfortable fit. Unfortunately, the use of fiberglass does not lend itself to comfort.

Do you prefer creating costumes or set details, such as the space jockey from *Alien*?

I wouldn't say that I have any particular preference. The fine detail of whatever you are working on is satisfying. There is such variety in film work and it is usually interesting, although can sometimes be very challenging. With sculpting the main characters for *Star Wars* there was a feeling of real involvement in the film rather than working on components of the sets, but from a pure sculpting aspect they are both enjoyable.



The original Kenner Darth Vader: Brian Muir's Vader of choice!



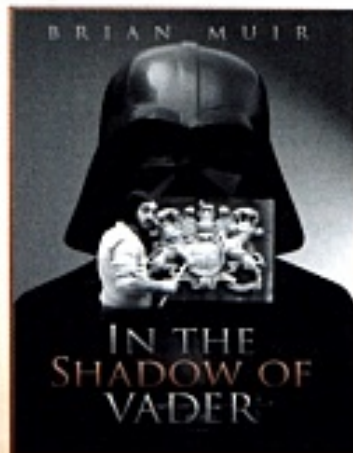
SELECTED CREDITS

The Spy Who Loved Me (1977)
Superman the Movie (1978)
Alien (1979)
Clash of the Titans (1981)
Raiders of the Lost Ark (1981)
The Dark Crystal (1982)
Octopussy (1983)
Indiana Jones and the Temple of Doom (1984)
Young Sherlock Holmes (1985)
Return to Oz (1985)
Willow (1988)
Sleepy Hollow (1999)
Harry Potter and the Order of the Phoenix (2007)

Do you have a favorite Vader toy or piece of merchandise? I very much like the original figure that was produced when the original film was released. I can remember buying those for my children.

If you had the chance to work on Vader again, would you do anything different?

I wouldn't set out to do anything differently, but it would be difficult, even with a trained eye, to produce something that is exactly the same. The fact that Vader has become such an iconic character proves that it worked visually. ☺



EXPANDED UNIVERSE

Read more in Brian's autobiography, available here: www.brianmuirvadersculptor.com

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ONE OF LOS ANGELES' MOST VERSATILE VOICE ACTORS, DEE BRADLEY BAKER FACED AN ALL-NEW CHALLENGE WHEN HE WAS ENLISTED TO VOICE THE REPUBLIC'S CLONE WARRIORS. JAMES BURNS MEETS THE MAN WHO ARTICULATES AN ARMY!



CA



Star Wars Insider: How did you get into the voice-over business?
Dee Bradley Baker: Through bribery, trickery and scandal; it's a crooked path! In reality, I've been a performer ever since second grade, doing all kinds of things including plays, operas, singing telegrams, children's theatre, corporate shows, theme parks, stand-up comedy, and improvisation. It all slowly narrowed, in my thirties, to doing voice-overs. I finally moved out to Los Angeles and it's worked out.

It seems like you've done everything. Was *Star Wars* something you were keen to add to your resume?

Star Wars was something I never dreamed I'd be able to be associated with. I'd worked previously with Dave Filoni on *Avatar: The Last Airbender*



doing creatures and monsters, which I specialize in, and a lot of other stuff that you'd call utility work—some wackier and comedic stuff. This is very straight ahead, but I really love *Star Wars*. I think I know the tone of it well. They brought me in and had me read for the voice of the clones and I apparently hit it right!

How governed were you by what Temuera Morrison had done onscreen in Episodes II and III?

The original performances in the feature films are the templates and reference points for where we began, but the writers have really fleshed out the clones in a big way, making them much more interesting and adding a lot of depth to them. I'm merging both aspects—from what





little is expressed vocally in the movies to all the cool dialogue in the scripts—so I mix the two.

How do you ensure that all the clones sound distinctive?

When it becomes more of a challenge, like in the episode "Rookies," we record the voices separately. I go straight through the script and that makes it a little bit easier to maintain the subtle distinctions that we apply to every single clone, so that they all seem like they're individuals.

Were you surprised at just how varied all the clones are in the show?

Coming into the project I had no idea it would take that route. As far as I knew they were all going to sound the same. When we did "Rookies" it became clear at that moment that we really needed to make these guys



different. Since then we've set out to make that real, and I think it's working! Fortunately the writing is clear and Dave Filoni knows what he wants and knows the spin on each of the characters. I'm in good hands with Dave; he helps me get through this and ensures that I keep these guys unique.

In "Ambush" we saw the relationship between Yoda and the clones.

A wonderful moment is when Yoda gives each of the clones his own "fortune-telling" reading and you see that each is a different person with different challenges and paths ahead, that these guys are individuals. It is a revelatory moment—and how nice to open up the series with that, too!



What makes a good voice actor?

A good voice actor is first and foremost a good actor! There's nowhere to hide behind a microphone; you've got to be good to work with and not just talented. You must have enthusiasm and enjoy what you're doing. It all comes down to being a good actor, though.

What was your favorite episode in Season One?

I love "Rookies" to death. I'll put that at the top; my second favorite would be "Innocents of Ryloth" because I'm a dad and that one really touched me a lot. I really thought those two episodes were quite remarkable.

There's some jaw-dropping stuff in Season Two, especially the episodes on Geonosis, and you see a lot more clones this season. 🍌



DEE BRADLEY BAKER CAN ALSO BE HEARD AS...

Boba Fett

Star Wars The Force Unleashed: Ultimate Sith Edition

Dark Helmet

Spaceballs: The Animated Series

Gollum

The Lord of the Rings: The Battle for Middle-Earth II (video game)

Nightcrawler

X-Men Legends, X-Men Legends II: Rise of Apocalypse and *Marvel: Ultimate Alliance* (Video games)

Dogmatix

Asterix and the Vikings

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DARK HORSE: INTO THE FUTURE

AS TATOOINE'S TWIN SUNS FADED INTO THE HORIZON AND THE CREDITS CAME UP ON *REVENGE OF THE SITH*, THE *STAR WARS* MOVIE SAGA CAME TO AN END. WHAT, THEN, DID THAT MEAN FOR SPIN-OFF STORIES? WITHOUT THE INTENSITY OF A THEATRICAL TIE-IN, WOULD THEY ALSO FADE TO BLACK? DAN WALLACE FINDS OUT.

Defying conventional wisdom, Dark Horse Comics' *Star Wars* comics hit higher sales marks after the end of the prequel movies than they had during their run—setting the stage for some eye-opening expansions of the *Star Wars* Expanded Universe.

"In hindsight it shouldn't have been a surprise," says Dark Horse editor Randy Stradley about the sales surge. "We experienced a drop in sales when Episode I was released, which I believe was due to the fact that fans could get their fill of *Star Wars* from many, many sources. After the films, comics were one of the items that stuck around. Fans came back to us."

Dark Horse made sure that those fans had plenty to pick from. The company (which has held the *Star Wars* license since the early 1990s) has a solid handle on what readers wanted from *Star Wars* comics, but that didn't stifle innovation. On the contrary, Dark Horse continued to launch new series and explore new eras as it took the storytelling possibilities of *Star Wars* into infinity.

The most direct connection to the post-prequel era came with the comics *Purge* and *Dark Times*, which answered the straightforward question: "So what happened next?" Unfortunately for the good guys,

the answer wasn't pretty. Both titles depicted a Jedi Order on the brink of extinction, hunted to the ends of civilization by Darth Vader and the nefarious forces of the new Empire. "The stories are grim, which is a reflection of the state of the galaxy during this time," notes Stradley. "Episode III set the tone, and our stories are following some of that grimness to its logical conclusions."

Would different time periods offer up sunnier outcomes? Dark Horse tested the theory with *Knights of the Old Republic*, an ongoing title set between the company's groundbreaking *Tales of the Jedi* series and the popular *Knights of the Old Republic* games from LucasArts. Given Dark Horse's previous pioneering into the ancient past, Stradley wasn't worried about launching a series with no ties to the movies. "The *Tales of the Jedi* comics partly inspired the *Knights of the Old Republic* games," he points out. "We were pretty confident that we'd find an audience."

Knights introduced Padawan Zayne Carrick and the fast-talking con artist Gryph, while fleshing out the Mandalorians in all their battle-armored glory. Editor Dave Marshall remembers that the lack of familiar "movie props" meant that *Knights* needed to capture their spirit. "We set out to tell a quintessential *Star Wars* story with characters no one had ever met before," he says.



"We were confident if we gave readers their fix of lightsabers, chase scenes, scoundrels, and starships, they couldn't help but follow their curiosity into this whole new corner of the galaxy."

But *Knights* wasn't the only time-shifted series on the schedule. Unlike the novels which featured aging versions of Luke, Han, and Leia, *Star Wars: Legacy* took place a full century later.

"We moved past the end of the lives of the core characters," acknowledges Stradley. "But their deaths are in no way what *Legacy* is about, any more than *A New Hope* is about the people who died during the Clone Wars. Everybody dies eventually, but we're telling stories about the living." Central to *Legacy* is Cade Skywalker, Luke's troubled descendent. Cade's adventures take him through a revived Sith Empire and a galaxy transformed in ways both large and small, from lightsaber-wielding Imperial Knights to futuristic TIE fighters. "We were pleased that Lucasfilm allowed us to move ahead in the timeline," says Stradley. "For one thing, we decided to move in front of the novels' continuity wave."

Yet between these timeline goalposts, the two core eras of *Star Wars*—classic

and prequel—remained. Dark Horse had no intention of abandoning either.

For the former, the company cancelled its *Star Wars: Empire* title and immediately resurrected it as *Star Wars: Rebellion*, allowing for an increased focus on Luke, Leia, and other soldiers of the Alliance. To mark the transition, the initial storyline told the tale of Imperial officer Janek Sunber (one of the stars of *Empire*) and his conflicted past as Luke Skywalker's boyhood friend. The news that Sunber was the "Tank" character mentioned in dialogue from *A New Hope* provided an irresistible continuity hook.

"Believe it or not, from the beginning writer Welles Hartley had it in mind that





eventually Sunber would be revealed as Tank," says Stradley. "Our idea from the start was to establish Sunber as a sympathetic character—a farm boy from Tatooine who had much the same upbringing as Luke but who had made drastically different choices about what direction his life would take. The whole time we were worried that someone would stumble onto the truth, but fortunately we were able to surprise our audience."

For the prequel era, Lucasfilm helped determine a direction with its focus on *The Clone Wars* animated series starring Anakin, Obi-Wan, and gutsy Padawan Ahsoka Tano. Dark Horse released two separate titles—a standard series and a line of digest-sized novellas—to coincide with the small-screen saga. The digests found an audience in bookstores, but the hit TV show hasn't had a magic touch on the comics medium. "I think that because *The Clone Wars* is perceived as being tailored for a younger crowd our comics have not found as large an audience with core comics readers as I would have liked," Stradley says. "Eventually it became apparent that we couldn't sell enough copies to afford to continue. To a certain extent, we have to go where our audience is and give them a format they want."

Multiple series set across 4,000+ years of fictional history are great for reader variety, but could they ever be

THE DARK HORSE YEARS

Since the conclusion of the prequel trilogy, Dark Horse's output has included some of its most ambitious projects since acquiring the *Star Wars* license in the early 1990s. From the ancient past to the far future, these Dark Horse comics will prep you for the newest developments in the galaxy far, far away:



Star Wars Purge (2005)

Following up on events in *Revenge of the Sith*, *Purge* depicted the bleak world left in the wake of Order 66 as Darth Vader hunts down Jedi survivors. A one-shot, it is available in the trade paperback *Clone Wars* volume 9: *Endgame* and in volume 6 of Dark Horse's 30th Anniversary hardcover collection.

Knights of the Old Republic (2006-2010)

Set nearly 4000 years before the events of the movies, *Knights* put a spotlight on the Mandalorian Wars before ending its run after 50 issues. It has been collected in a series of nine trade paperbacks: *Commencement*, *Flashpoint*, *Reunion*, *Days of Fear/Nights of Anger*, *Daze of Hate/Knights of Suffering*, *Vindication*, *Dueling Ambitions*, *Destroyer*, and *Demon*. You'll also need *Vector* volume 1 to get the complete run.



Star Wars: Rebellion (2006-2008)

With the prequel trilogy a thing of the past, Dark Horse turned its attention to the classic trilogy with this series (a renaming and continuation of *Star Wars: Empire*). To get the full run, pick up the trade paperbacks *My Brother, My Enemy*, *The Ahakista Gambit*, *Small Victories*, and *Vector* volume 2.

Star Wars: Legacy (2006 onward)

This innovative series is set more than 130 years after the movies and stars Cade Skywalker, a descendent of Luke's. Multiple collections exist, including *Broken* (which is also available as a standalone hardcover and as volume 12 in Dark Horse's 30th Anniversary hardcover collection), *Shards*, *Claws of the Dragon*, *Alliance*, *The Hidden Temple*, *Vector* volume 2, *Storms*, *Tatooine*, and *Monster*.



Star Wars: Dark Times (2006 onward)

Picking up where Order 66 left off, *Dark Times* tells the bleak story of Jedi survivors with no remaining safe havens. The story has been collected in the trade paperbacks *The Path to Nowhere*, *Parallels*, and *Blue Harvest*, with *Vector* volume 1 needed for a complete story-line.

tied together by a single narrative thread? Dark Horse accomplished that too, in the year-long crossover *Vector*. "Vector had its origins in a desire to bump sales, but we were determined that it would not happen unless we were able to craft a good story," explains Stradley. "It literally took us almost a year to come up with a story we felt good about." A Sith spirit and a stasis-frozen Jedi Knight provided the connective tissue for *Vector*, which ran through *Knights of the Old Republic*, *Dark Times*, *Rebellion*, and *Legacy*.

"We had a writers' summit where John Ostrander [*Legacy*] and John Jackson Miller [*Knights of the Old Republic*] came to the Dark Horse offices and hashed out the story from sunrise to sunset for several days," says Dave Marshall. "I think Vector came out as well as it did because of all the effort that went into making it something that mattered and not a throwaway stunt." Dark Horse got the sales bump it was looking for and fans got to see the comics in a new light. But given the scope of the project, Stradley isn't eager to tackle something like it again. "I really feel that Vector was the kind of crossover you can only do once."

As *Star Wars* rolls on, Dark Horse continues to diversify its line with *Invasion* (set two



decades after the films) and *Jedi* (set a thousand years before them). "We strive to never repeat ourselves," says Marshall. "We want to contribute something to the *Star Wars* mythos beyond a simple addition to the continuity of the Expanded Universe. I expect those will continue to be our goals far into the future."

Looking forward, Stradley promises that the only thing that won't change about Dark Horse's *Star Wars* comics is the sense of discovery that comes with near-constant change. "We're working on a number of new series, storylines, and shakeups of our line, not only for 2010 but the year after," he says. "2011 marks Dark Horse's 25th anniversary, and we're planning for *Star Wars* to be a big part of our celebration." 🙌

THE DARK HORSE YEARS



Star Wars: Vector (2008)

Dark Horse's first *Star Wars* crossover involved four titles, a year of publishing time, and more than 4000 years of in-universe adventuring. The saga runs through four issues of *Knights of the Old Republic*, two issues of *Rebellion*, and four issues of *Legacy*. Two trade paperbacks, labeled volume 1 and volume 2, collect the story.

The Force Unleashed (2008)

2008's biggest gaming release came with a comic tie-in written by the game's own scripter, Haden Blackman. *The Force Unleashed* is a 104-page standalone graphic novel.



Star Wars: The Clone Wars (2008-2010)

Conceived as a tie-in with the animated series, *Star Wars: The Clone Wars* has been scripted by series writer Henry Gilroy. The first six issues detail Anakin and Ahsoka's run-in with Zygerrian pirates and are collected in *Slaves of the Republic*. Six more issues have been published in the story arcs "In the Service of the Republic" and "Hero of the Confederacy."

Star Wars: The Clone Wars (digest) (2008 onward)

These digest-sized adventures are designed as standalone volumes. Four have been published: *Shipyards of Doom*, *Crash Course*, *Wind Riders of Toloraan*, and *The Colossus of Destiny*.



Star Wars Adventures (2009 onward)

Like the *Clone Wars* digests but set during the classic trilogy, these tales include *Han Solo and the Hollow Moon of Khorja*, *Princess Leia and the Royal Ransom*, and *Luke Skywalker and the Treasure of the Dragonsnakes*.

Star Wars: The Old Republic (2009 onward)

Originally published online, this compendium of comics stories (under the title *Threat of Peace*) provides the backdrop for the forthcoming *The Old Republic* MMORPG game.

Star Wars: Invasion (2009 onward)

The galaxy is attacked by alien barbarians in this new ongoing series. One trade paperback, *Refugees*, collects the initial run.



Star Wars: Jedi (2010)

Dark Horse's newest ongoing series takes place during the Republic's Dark Age, a thousand years before the rise of the Chosen One.



EXPLORE THE DARK

How did you come to create this exhibition? I've been doing a lot of work on the situation in Iraq since 2003. My mom's family is from Baghdad, but they left in 1946. My work deals with the issue of displacement, but also connection. I was working on an ongoing project, called "The Invisible Enemy Should Not Exist," where I've been reconstructing to scale the artifacts that were looted from the Iraq museum. eBay became a source for items from Iraq. One day I saw a helmet for sale, and I couldn't believe my eyes! It was a Fedayeen helmet, sold by an American army soldier who was stationed with 101st Airborne division in Mawsil. He told me that it was the uniform of a paramilitary group that responded directly to Saddam Hussein. It looks exactly like Darth Vader's helmet and had been designed by Saddam's son, Uday, who was said to be a huge *Star Wars* fan. The only difference is that there's a rubber insignia on the side that has Saddam's face in profile, and says "The Lord, the Homeland, the Leader."



While *Star Wars'* huge influence on Western culture is well-known, Chicago-based artist Michael Rakowitz's latest exhibition explores the saga's influence on the regime of deposed Iraqi leader, Saddam Hussein.

INSIDE

Can you talk about origins of the lightsaber arch?

When I found the helmet, there was a kind of rapid-fire progression of putting the elements together. When I first saw the monument that features prominently in the exhibition, Saddam's Victory Arch, I thought of the Coca Cola poster, from *The Empire Strikes Back* which hung over my bed as a child. Darth Vader is depicted in the background with these two crossed lightsabers. Artists use this sort of juxtaposition all the time, but when the helmet appeared, I revisited that connection.

Nada Shabout, an art history professor from Texas who's also Iraqi, has done extensive research on that monument. I saw her give a lecture where she explained that on the eve of the first Gulf War, Saddam apparently had the Iraqi army marching under the monument to the theme song from *Star Wars*, over and over again for the Iraqi TV cameras! It becomes weirder and weirder.

Left: Victory Arch 2009. Installation view at Tate Modern. Courtesy of the artist and Lombard-Freid Projects. Right: Was this poster the inspiration for Saddam's original arch?



Where there any other connections?

When Baghdad fell in 2003, paintings by the science fiction and fantasy artist Rowena Morrill were found in Saddam's houses. She was very good friends with Boris Vallejo, who had drawn an *Empire Strikes Back* poster. You uncover these proximities that all of a sudden are not such loose connections any longer. It becomes this irresistible, insane narrative. It's almost too adolescent to be true. If I was constructing this story, it would be a very bad story. The fact of the matter is it happened. It ends up being fascinating from an anthropological standpoint. 🤖



Above: Japanese Samurai helmet, WWI gas mask and helmet, plastic Darth Vader helmet with mask, and original Fedayeen helmet. Installation view at Tate Modern. Courtesy of the artist and Lombard-Freid Projects.

EXPANDED UNIVERSE

The exhibition, titled "The worst condition is to pass under a sword which is not one's own" runs at Tate Modern on London's South Bank until May 3.



EXCLUSIVE!

CONFRONTATION IN CLOUD CITY!

The storyboards of Ivor Beddoes.
By J. W. Rinzler

Star Wars fans know all about the Joe Johnston storyboards for *Star Wars: Episode V The Empire Strikes Back*. Less well-known are those of Ivor Beddoes. Beddoes died in 1981 and is often skimmed over or forgotten in discussions about *The Empire Strikes Back*. *Empire* was his last film. He'd started as a scenic artist back in the late 1940s on two Michael Powell classics, *Black Narcissus* (1947) and *The Red Shoes* (1948). (Oddly enough, Powell visited ILM during post-production on *Empire*.) In the interim, Beddoes was a ballet dancer/choreographer, a scenic and sketch artist, and an illustrator on several films, including *Diamonds Are Forever* (1971) and *Superman* (1978). *Empire* production illustrator Ralph McQuarrie, who worked in the same room as Beddoes, remembers him as a unique and multitalented man.

Like McQuarrie, Beddoes worked very closely with director Irvin Kershner in England during the film's pre-production period. Beddoes storyboarded several sequences, such as the Battle of Hoth and Luke's trials on Dagobah. He also storyboarded Luke's climactic duel with Darth Vader. While Johnston's boards were done primarily with visual effects in mind, Kershner worked out with Beddoes how shots might be blocked, how film tricks could be done in camera, and other on-set logistics. Beddoes boards were therefore invaluable for production at Elstree Studios.

A few of Beddoes' boards are in the upcoming book *The Making of The Empire Strikes Back*. But there isn't room for all of them, so, as we did with the extra Johnston boards, we're presenting the supplemental drawings in *Star Wars Insider*. (Key boards

missing in the magazine sequence will, with a couple of exceptions, be found in the book.)

On March 12, 1979, Beddoes completed the following "Cloud City Action Sketches." Owing to script changes, deletions, and "action changes," his sketches were cut out and stuck onto new sheets where further eliminations and additions could be effected by Kershner—it was an ongoing, ever-changing process. On his cover note to the department heads, Beddoes wrote, "This [storyboard] order is as Kersh agreed with me the night before the unit flew to Norway [to begin principal photography]."

As always, there are elements one won't find in the final film: Luke's escape from the carbon freezing chamber and his plunge into the reactor shaft are markedly different. Readers will notice lots of other small variances—so have fun!

Note: The scene descriptions are derived from Beddoes' notes written in the margins next to the storyboards (as probably dictated at least in part by director Irvin Kershner and approved by George Lucas).



[Note: The opening sequence of Luke's arrival beneath the carbon freezing chamber had recently been changed... again. The plan was for production designer Norman Reynolds'

team to repaint a passageway on an existing set a darker shade and to add pipes, so that set could serve as several on Cloud City.]
 Luke's feet stop and tentatively he steps up to

the "lift." As he turns, it rises. His head whips round for any danger—sword ready. Suddenly, as he rises, a shaft of light comes down as a sliding roof we do not see opens. Cut to:



Luke emerges into Carbon Freezing Chamber. He rises and moves out cautiously. "Lord Vader, I feel your presence." He turns and sees Vader. (Luke POV: long lens from way back.)



Luke puts his sword away.



Down shot. Vader's POV as he moves to the stairway. As he goes, Luke moves to meet him. Camera dollies (crane?). Luke moves quickly up the stairs (phase 1: Luke is overeager, aggressive).



They fight L-R
[left to right].
Vader slashes
his laser sword
through a support.
Blinding flash
(optical). Cut
to Cloud City.



Close on Vader. Long lens with Luke's sword in foreground. Ditto Vader's sword in foreground [in next shot].

Luke ignites
[his lightsaber];
Vader ignites.
Luke attacks
aggressively.
See [stunt
coordinator]
Peter Diamond
[for details].



Zoom lens—start close on sword. Pull back
open to let Luke and Vader fight. Luke is
still driving Vader back. Pull back to
include stairs. Pan: Luke is at the head
of stairs.



Luke's laser sword goes sailing away—possibly it could
cut one of the many stay wires. To be worked out. Stunt
double for Luke. Hilt lands on suspended gantry; Vader
lunges—Luke leaps back and falls.





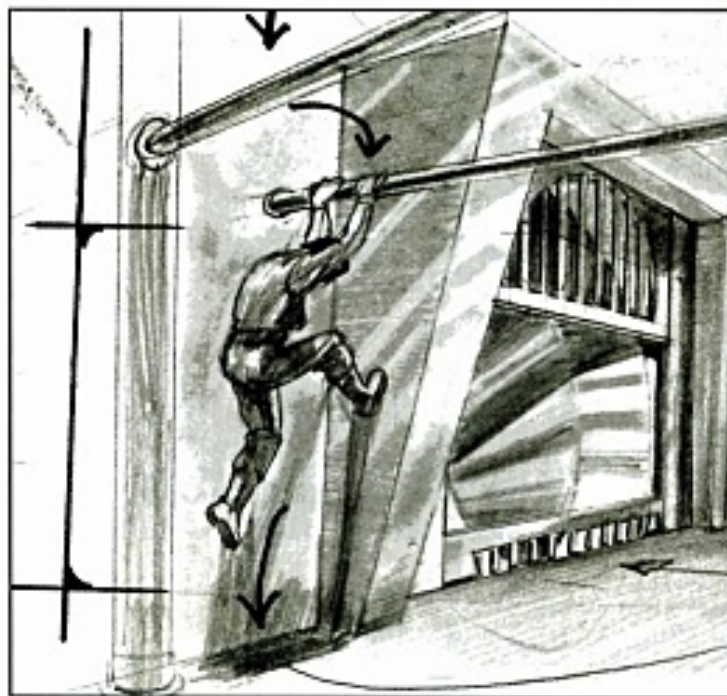
Camera and Vader on crane dolly back; whistle steam past him [an in-camera trick to make it seem like Vader is flying].



Vader ignites his swords; steam subsides. The hilt flies into Luke's hand (reverse action: pull away from hilt) [another production trick to make it seem like the hilt goes into his hand].

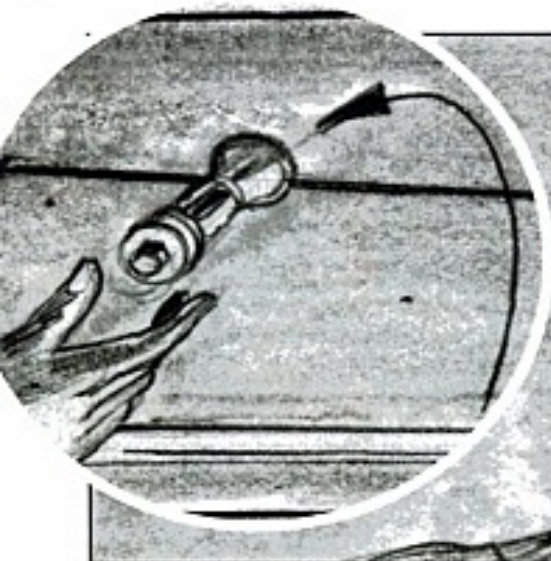


Matte shot: extreme long shot in studio (if backing at far end is as per drawing, you will shoot over the top of far end wall by about 18 feet). Luke and Vader engage, but fight moves Right to Left.





Steam rises obscuring Vader's view of Luke, who swiftly swings down and alights and lights his laser sword. We barely see Luke as he lands on the other side of the metal and steam.



Slight tilt up to pick up feet of Luke climbing down. He hangs—swings—drops and starts cautiously along the cleft. As he does so, a large grill opens silently. He crosses over and looks down at an angled shaft.



Vader is waiting motionless. Luke ignites his sword. Vader stands motionless. (Set is only in sketch form. No special effects designed or worked out as of yet to base storyboard on.) Luke steps forward to restart his apparent earlier supremacy [vs. Vader].



Vader makes a small gesture and a huge lump of machinery hurtles at Luke. Instinct makes him leap aside and cut the machine to bits. From then on, Luke is forced to slice a flood of objects that are torn from their fixing by Vader's thought powers and smashed at Luke—who cannot account for all of them and is hit, bruised, and bleeding from the barrage. Vader moves round and forces Luke to back to the window overlooking the great shaft.



Note: These can only be action sketches until a definitive set of breakaway objects have been agreed by Norman [Reynolds] and special effects and stunt arranger. Fast cuts close of breakaway object being sliced. Note to be added: close-ups of Vader and Luke as he spins and slices. Down shot past ceiling-foreground objects which fall towards Luke. Ground littered (Vader's arm and hand always in frame). Luke is placed against the long window as he weaves and dodges.



More equipment flies at Luke, glancing off him until a large piece hits him and crashes through the window—causing a whirlwind suction that drags Luke out. Window is angled to reduce the color of the toffee glass. Cut as "glass" goes. New angle with toffee glass replaced by pre-cut clear plastic ["toffee glass" was special break-away material that simulated glass, which was used for stunts]. Stuntman double runs at window and dives sideways out to boxes. Close on Vader hurrying to window and looking down.

Wind blowing up. Luke horizontal. Boxes and debris blowing up past camera. Vader's POV of Luke hanging from the gantry over the nuclear reactor furnace a mile below. Wind dies. Boxes etc. fall back down shaft. Go back to previous cut. Vader exits L-R.



Tight Medium. shot, owing to plate. Luke doesn't rise but rolls to safety. Get his breath—sees his the sword handle (out of shot) and crawls to get L-R. Cut. Lighting source is in reactor below the gantry. Luke reaches for holster; kneels to rise, still exhausted. Either pull back and tilt up; or, if in cuts, pick up Luke rising into frame.

Matte shot: Studio build—see dotted line at door. (Optical reduction and draw in matte to whatever angle is on negative.) Action: Luke moves unsteadily to find an entrance.



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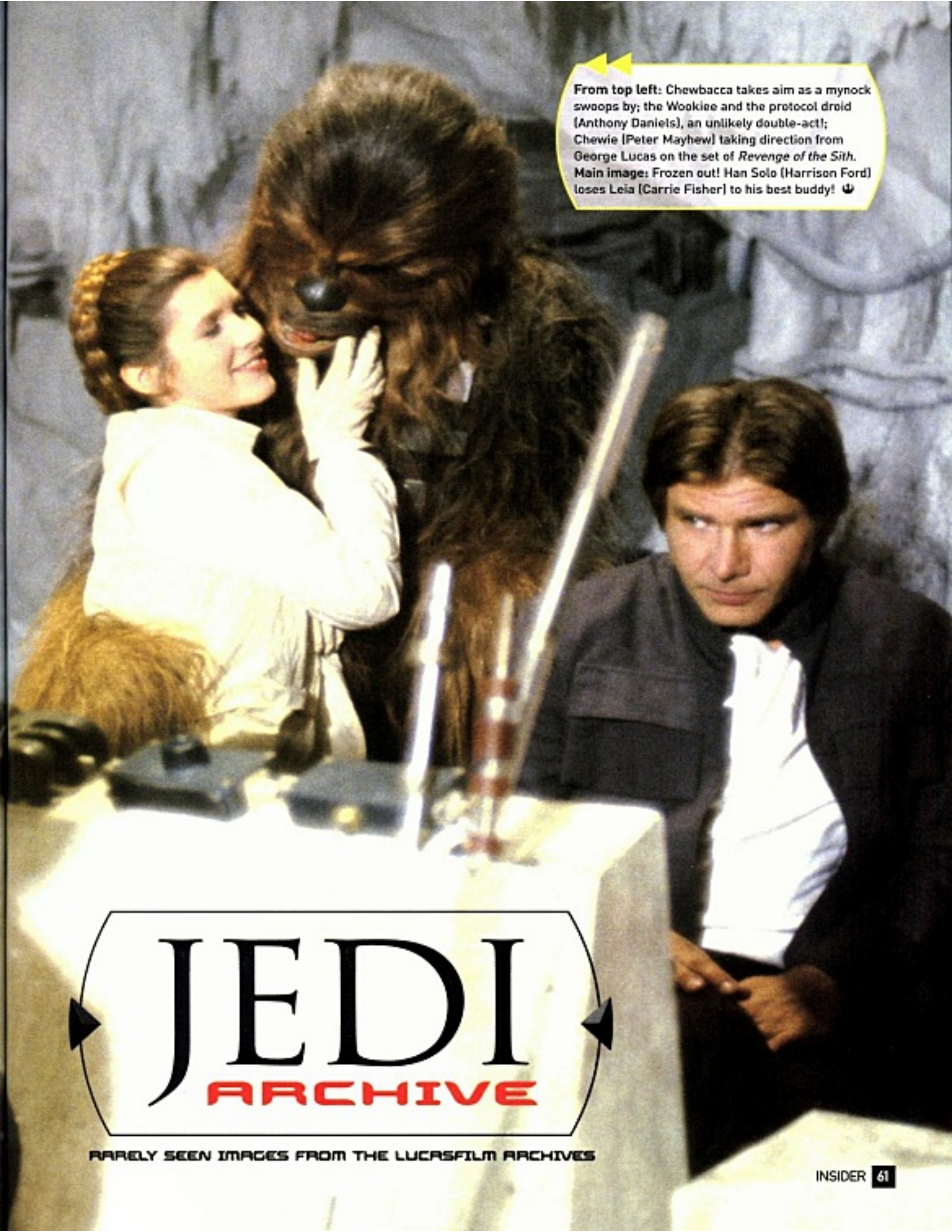
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From top left: Chewbacca takes aim as a mynock swoops by; the Wookiee and the protocol droid (Anthony Daniels), an unlikely double-act!; Chewie (Peter Mayhew) taking direction from George Lucas on the set of *Revenge of the Sith*. Main image: Frozen out! Han Solo (Harrison Ford) loses Leia (Carrie Fisher) to his best buddy! 🐾

JEDI

ARCHIVE

RARELY SEEN IMAGES FROM THE LUCASFILM ARCHIVES

ACTRESS CATHERINE TABER'S ROLE AS PADMÉ AMIDALA IN *STAR WARS: THE CLONE WARS* HAS PROVED A HUGE HIT WITH FANS. JAMES BURNS MET THE MOST GLAMOROUS SENATOR IN THE GALAXY!



The Perils OF PAD



MIL

S

Star Wars Insider: How did you approach playing such a well-established character?

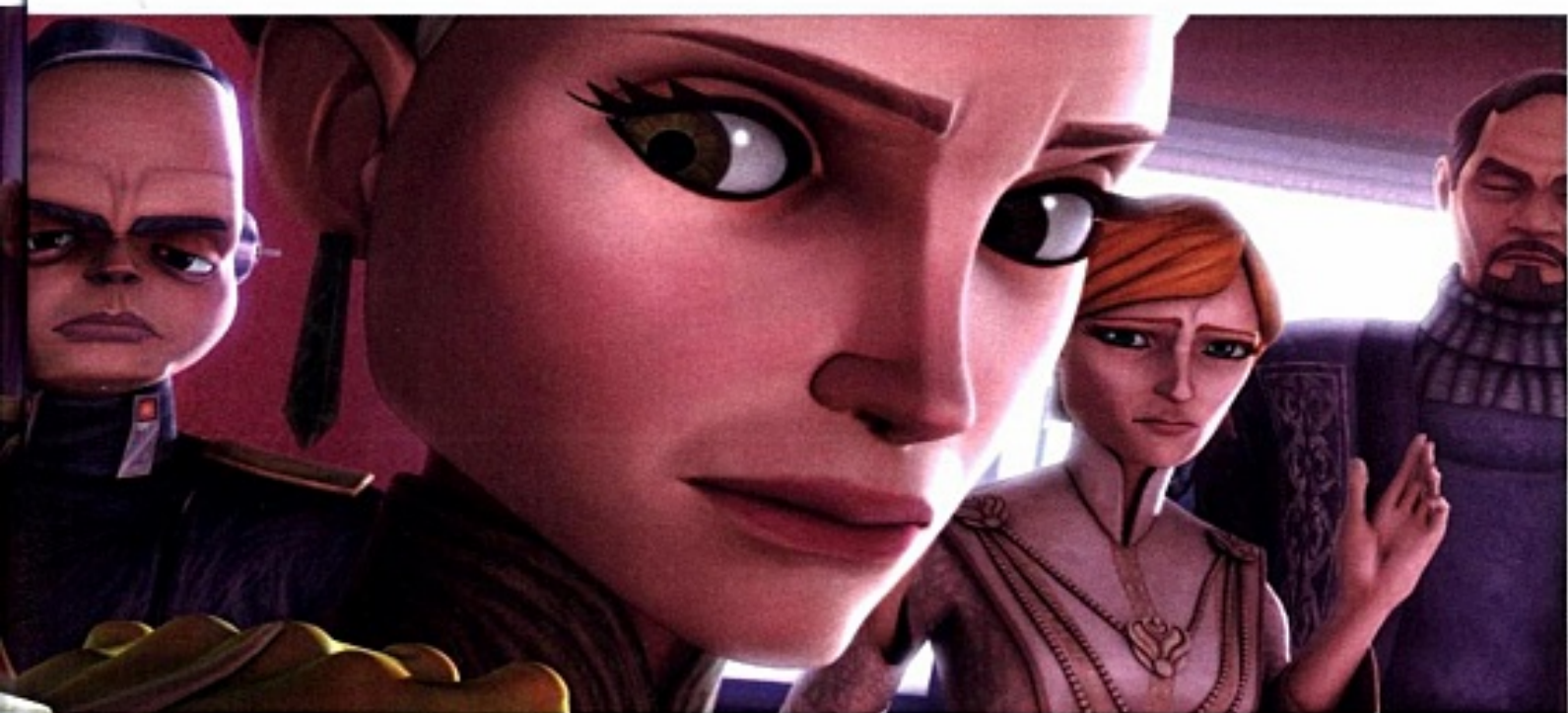
Catherine Taber: We tried to use what was already there [in the films], which I think is important when you're

doing anything like *Star Wars*. Dave [Filoni, *The Clone Wars* supervising director] is really cool about letting me take my version of Padmé into new situations, so we understand who she is. We honor the film version of Padmé on the show, but I try to portray her as I believe she is.

How do you like working with Matt Lanter [Anakin Skywalker] and James Arnold Taylor [Obi-Wan Kenobi]?

I'm quite good friends with James, so it's great fun to work with him. With Matt, the fans have said that they've been enjoying the chemistry between Anakin and Padmé. That just comes naturally to us. We have great banter and we try to make it an authentic love relationship so that you get to see these people having the same issues that real couples do. Getting to know Matt and James more, I feel a bond with them like Padmé does with Obi-Wan and Anakin in the films.





Heroes United! Catherine Taber joins cast mates James Arnold Taylor (Obi-Wan), Matt Lanter (Anakin), Ashley Eckstein (Ahsoka Tano), and Tom Kane (Yoda).

You provided the voice for Princess Leia in *Star Wars: The Force Unleashed*. How did that come about?

It was during the making of the first season of *The Clone Wars* and it didn't have anything to do with the show. LucasArts knows me because I've done some voice work for them. In fact, Mission Vao [in *Star Wars: Knights of the Old Republic*] was my first voice-over job. I really enjoy working with those guys. They knew me as an actress and they came to me with the part of Leia. She didn't have a big part in the game, but she was pivotal and I think they were

having a hard time finding an actress who understood who Leia is. Finally they just called my agent and asked me to read for it. They were initially concerned because I'd played Mission Vao and they didn't want it to be the same character.

We worked to try to honor what Carrie Fisher did at the beginning of *A New Hope*, because I would actually be playing Leia before that. She had that distinctive accent and was definitely a child immersed in a political situation. She also had a lot of decorum and we wanted to show that, so I watched her performance a lot.



Political struggle: Padmé captured, but rescue is inevitable!

Just a girl and her Jedi! Padmé flanked by her Jedi heroes.



Do you have any plans to work with LucasArts again?

There might be more someday.

Do you have a favorite Padmé scene?

I love the scene with Jar Jar and the battle droid from "Bombad Jedi" because I think that it's hysterical. It's classic *Star Wars* humor. I love the moment in "Destroy Malevolence" when I say, "He's probably late again" because I often feel that way in real life! Anytime I have a scene with Anakin it's a lot of fun. There was a moment, I think it was in "Destroy Malevolence" too, where it's me with Obi-Wan and Anakin and it had that full-on old school *Star Wars* feel. I got to man the gunship! I would love to see more of that.



A tale of two Senators. Bail Organa joins Padmé as the political struggle heats up!

Which have been your favorite episodes so far?

"Rookies"—I think everybody loved "Rookies." I have a soft spot for soldiers in general and in "Rookies" Dee [Bradley Baker] gives such heart to the clones that I just absolutely adored it.

I loved "Innocents of Ryloth." I played Numa, and when I read Henry Gilroy's script, I was actually teary, and I'm not a big crier. I also love "Senate Spy." I know the actor who plays Clovis, Robin Atkin Downes. He has voiced a ton of game characters

as well. In our scenes together it felt like I was doing a live-action show.

There was a lot of tension with Anakin in that episode.

I loved seeing that and it was important for us to start to see those glimpses of Anakin, because you don't want it to just happen in one day. I thought it was really accurate regarding how a guy would feel in those circumstances and also really accurate regarding what's going to happen to Anakin in the future.

How does it feel to be part of a great onscreen romance?

I'm a really lucky girl, what can I say? I think all of us are so close to each other and so proud of each other.

The cool thing about Matt is that he's not just a pretty face; he's an amazing actor. As Anakin, he has that sense of cockiness and confidence, but without a solid performance behind that, it wouldn't work. Matt brings that and it's not bad having him standing next to me during a romantic scene! 🥰

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BLASTER

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BLASTER AT YOUR SIDE, KID."



BOOKS

FATE OF THE JEDI ROLLS ON, AS EVIL STALKS THE GALAXY WORDS: DANIEL WALLACE

"Vestara is an example of the new breed of Sith, one that is potentially very dangerous to the Jedi because they are so much like the Jedi."

LET THE BACKLASH BEGIN

Set two years after the death of Darth Caedus (Jacen Solo) in the final *Legacy of the Force* novel *Invincible*, the *Fate of the Jedi* series has so far shown readers a galaxy on the verge of unprecedented peace—if it could just get rid of all the pesky Jedi. *Backlash*, the fourth volume in the nine-book saga, hits shelves on March 9.

"It's a place where the readers can draw a collective breath and begin to reassess what they've learned," explains Aaron Allston, who alternates writing the series with co-authors Troy Denning and Christie Golden. "It's also where the forces that set all the characters in motion begin to change, and we see the characters' own goals and motivations begin to draw them along

more strongly than those external forces." *Backlash* also promises to delve deeper into Galactic Alliance Chief of State

Natasi Daala's decision to marginalize the Jedi Order, whose members have admittedly been responsible for several galactic tragedies (and who are currently suffering from a mysterious plague of madness). "The basic problem with Daala's outlook is that she, unlike the *Star Wars* readers, has no understanding of the Force," says Allston. "She knows it exists, but has no concept of what it really does. So she makes decisions based on the

notion that the Force cannot be part of her decision-making process. But she's attempting to implement a fair rule of law, which is why her argument with Luke in *Outcast* resonated so strongly with some

readers. So yes, there's a core of merit in what she says and does, but her perspective is limited and therefore flawed."

In fact, Daala might do well to remember that the Jedi have often saved civilization. With a new tribe of Sith on the rise, not to mention a lurking manifestation of dark side evil known as Abeloth, the spiritual journey of Grand Master Luke Skywalker and his son Ben will prove crucial in unraveling the mystery. Of the enigmatic Abeloth, Allston will tell no tales: "To say anything about Abeloth would be offering spoilers, so I'm keeping mum."

The new Sith are another story. On the Force-wild planet of Dathomir, Luke and Ben will battle the dark side Nightsisters. Allston promises that there's much more to come regarding the Sith story. Sith apprentice Vestara Khai "is an example of the new breed of Sith," he says, "one that is potentially very dangerous to the Jedi because they are so much like the Jedi. I think she's a really cool character and yes, the fans can look forward to seeing lots more of her." 🌌



ASK LOBOT

AS RELATED TO LELAND Y. CHEE

Why was the shield generator on Endor so poorly defended? Surely after the destruction of the first Death Star the Empire would have placed its full fleet on alert?

Keith Alvin, By email

There are two answers to this question. First off, on the surface I wouldn't call an AT-AT an inadequate defense. Though we don't see it, we know it's hanging

around because it was just there the night before the battle to drop off Luke Skywalker at the landing platform. And in space, you've got the *Executor*, which could almost take on the Rebel fleet all



on its own. There's also the Imperial Star Destroyer (not the *Executor*) that delivered Vader's shuttle to the second Death Star which you would expect to be lurking about.

The real reason, however, is that this was all by Palpatine's design. Recall that he was the one who allowed the Rebels to know the location of the shield generator. And he knows all about the "pitiful little band" the Rebels sent down to the surface. It was all a ruse to get the Rebel fleet together in one spot so that it could be crushed in one swift stroke. What Palpatine didn't account for was the ferocity of the Ewoks, and Vader's betrayal.

BELIEVE YOUR EYES, YOU WILL NOT

STAR WARS SCANIMATION BRINGS PAPER TO LIFE



What is Scanimation? The invention of artist Rufus Butler Seder, it uses an overlay film marked with black stripes to create a moving image. Turning the pages shifts the acetate film above the image, and the result is a vivid bit of animation.

Seder has three *New York Times*-bestselling Scanimation books to his credit, with more than three million copies of *Gallop!*, *Swing!*, and *Waddle!* in print. *Star Wars: A Scanimation Book* re-creates 12 iconic moments from the movies, including Luke Skywalker versus Darth Vader, Yoda twirling his lightsaber, Jango Fett blasting away on his jetpack, and Luke riding on the back of a tauntaun.

"I started out as an independent filmmaker," explains Seder. "In my movies, I employed a battery of traditional and original optical effects that harks back to the early special effects films of movie magician George Méliès. My fascination with the lost art of motion-picture magic naturally led to my quest to create movies that could be viewed without electricity or motors of any kind."

Seder's early efforts included the development of LIFETILES, optical glass-tiled murals that appear to move when viewers walk past. These "movies for the wall" have been installed at locations including the Smithsonian Institution, Union Station in Washington DC, and Sea World in Florida. Scanimation is no less fascinating, but its illusions can be held in the palm of one's hand and operated on cue. As a filmmaker and an innovator, Seder is happy for the opportunity to pair this technology with the fantastic visions of a galaxy far, far away.

"There couldn't be a more appropriate subject for a Scanimation book than *Star Wars*!" he says. "Scanimation, admittedly on a far more modest scale, is also all about action. When people flip through the pages

of a book and actually see the images moving on the page, it's like science fiction come to life. So it's a good marriage: *Star Wars* and Scanimation. They're both about making you say, 'Wow!'"

The six *Star Wars* films contain hundreds of memorable action moments, which made Seder's selection process a difficult one. "When designing the motion sequences I looked for the most memorable moments that would 'read' well as a Scanimation," he says. "The duel between Darth Vader and Luke, for instance, was a no-brainer, as was the explosion of the Death Star II with the *Millennium Falcon* streaking toward you. The only real problem was trying to choose what sequences to include, because there were so many! Do we include General Grievous with his four spinning lightsabers, or the fight sequence between Darth Maul and Obi-Wan? Ultimately I went with the action sequences that worked best in Scanimation and were also pivotal scenes in propelling the narrative."

"The key to the *Star Wars* saga, after all, is the storyline—and I wanted *Star Wars: A Scanimation Book* to tell that story from beginning to end."

What's the official reason that Chewie didn't receive a medal at the end of *A New Hope*?
Anonymous

The Deluxe Edition of *The Making of Star Wars* (2007) revealed the explanation through an in-character interview George Lucas gave way back in 1977. Speaking as C-3PO, Lucas says "Chewbacca wasn't given a medal because medals don't really mean much to Wookiees. They don't really put too much credence in them. They have different kinds of ceremonies. The Wookiee Chewbacca was in fact given a great prize



and honor during a ceremony with his own people. The whole contingent from the Rebel Alliance went to Chewbacca's people and participated in a very large celebration. It was an honor for the entire Wookiee race." This celebration eventually evolved into the Life Day Celebration, as seen in the *Star Wars Holiday Special*.

With that said, the EU has given several other explanations for the medal's absence in the film. The *Star Wars* novelization actually describes Chewbacca being awarded his medal alongside Han and Luke.

The Marvel UK *Star Wars* comics showed Chewbacca receiving the medal later that night (with Princess Leia standing on a table to reach up to the tall Wookiee's neck). In *The Revenge of Tag and Bink* comic, the two protagonists find Chewie's medal on the floor of the abandoned Yavin base, apparently forgotten. And who can forget the 1997 MTV Movie Awards, where Carrie Fisher gave Chewie a real-world medal for his MTV Lifetime Achievement Award?



COMICS

BEFORE YOU PLAY THE NEW MMORPG FROM BIOWARE AND LUCASARTS, GET THE BACK-STORY FROM DARK HORSE

KNOW YOUR LORE



Star Wars: The Old Republic is one of the industry's most anticipated multi-player online games. There's still a wait before you can create your own character, but in the meantime you can learn everything about this ancient era in the new monthly comic series *Star Wars: The Old Republic*.

It's been 300 years since the events of the *Knights of the Old Republic* games and it will be nearly 3,600 years until the events of the *Star Wars* prequels roll around. The Sith Empire is a great power that has warred with the Republic for decades. After the Sith moves toward a peace treaty that is revealed as treachery, a "cold war" takes hold, which forms the backdrop for the game.

Originally published on the official Web site www.StarWarsTheOldRepublic.com, the first story in the series *Threat of Peace* details the account of the ill-fated treaty and introduces settings and characters that will prove critical to game players the moment they enter *The Old Republic's* world. Written by Robert Chestney, a writer for the game (see *Insider* #110), and illustrated by Alex Sanchez, the comic series goes on sale this summer.



This spread: Script by Robert Chestney; Art by Alex Sanchez; Colors by Michael Atiyeh; Letters by Michael Heisler



COMICS CONTINUED NEXT PAGE

UNCHARTED WATERS

JEDI, DARK HORSE'S LATEST ONGOING SERIES, LAUNCHES A NEW ERA AND NEW ADVENTURES! WORDS: DANIEL WALLACE

The next major chapter in the *Star Wars* saga starts this summer with *Star Wars: Jedi*. An all-new ongoing comic series, *Jedi* is the first blast in a double-barreled comics/novel crossover that takes place in a previously unexplored era of *Star Wars* history. Thought the Dark Times were bleak? Wait till you get a load of the Dark Age of the Republic!

"We're set a thousand years before Episode I, before the birth of Darth Bane and [other] figures readers are familiar with," says series writer John Jackson Miller (*Knights of the Old Republic*). "It's the Dark Age, a terrible plague- and warfare-fraught era in which the Republic has curled up in a fetal position. The Jedi are powerful, but they can't change the fact that the Sith are running rampant over species that once depended on the Jedi for security."

But the Sith are also fighting amongst themselves, which may be the only thing saving the Republic from extinction. Darth Bane's "Rule of Two" doesn't yet exist, so Sith princelings are battling each other for the right to lead the final battle against the Republic. Who can stand against this Sith tide? Kerra Holt (protégé of Jedi adventurer Vannar Treece) is one of the few who is willing to venture into the Sith territories the Republic has abandoned.

"The one word that describes Kerra Holt is 'driven,'" explains Miller. "What is her responsibility, alone in Sith space? There are a lot of opportunities to commit suicide-by-Sith, so isn't she supposed to do something more meaningful? How much of the light and hope of the Jedi comes from the fact that it's a larger organization? What is one Jedi worth? These are the questions she's struggling with—a heavy burden to

put on the shoulders of an 18-year-old."

Kerra Holt's enemies couldn't be more powerful in this Sith era. One particular Sith family takes center stage, with Lord Odion and Lord Daiman constantly at each others' throats, despite their sibling bond. "Odion is a nihilist, looking to cause destruction on the greatest scale he can," says Miller. "He's the kid that loves to kick over anthills. Daiman takes the Sith penchant for self-glorification to an extreme. He's a solipsist and doesn't believe anyone else is alive. The whole galaxy is a game to him."

Because the very concept of a "Sith family" seems like a contradiction in terms, Miller has enjoyed playing with ideas on how their society operates. "We're dealing with a hornet's nest of ambition," he says. "Some [of the Sith] see existing institutions like corporations as useful pawns; others think slaves should be doing everything. It's a lot of fun to write because there are so many facets to explore."

The *Jedi* series will tie into a novel, also written by Miller, due in 2011 from Del Rey Books. This is one of the rare instances in which a comics series has inspired a prose project. Miller hints that the book will detail the "Charge Matrica" that is at the root of the conflict between Odion and Daiman, as well as explore Kerra's training and show how other worlds under Sith domination are faring.

Says Miller: "In both prose and comics form, I do know that Kerra will try to answer the main question of the series: What is the proper role for a single Jedi out here alone? This is a place where the Jedi are needed like never before. And the only one out here is Kerra!"

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INCOMING

INSIDER PREVIEWS THE LATEST *STAR WARS* GEAR YOU'LL WANT IN YOUR COLLECTION! WORDS: CHRIS SPITALE

HASBRO

On shelves now is Wave 2 of this year's *The Clone Wars* action figures. Build your own army of Jedi, clone troopers, or Separatists! Each figure has a suggested retail price of \$7.99. The figures in this wave include Anakin Skywalker, Obi-Wan Kenobi, Count Dooku (Darth Tyranus), Commander Thire's troopers, bounty hunter Cad Bane, Jedi Master Kit Fisto, Commander Cody, Anakin Skywalker (in cold weather gear), Commander Stone, Thi-Sen, TX-20 tactical droid, and Darth Sidious.



INCOMING continues next page

Battle Packs ▼

Also on shelves now are brand new Battle Packs for 2010, including pivotal moments from both the animated *Clone Wars* television series and the film saga. Each has a suggested retail price of \$24.99. The moments represented are the Birth of Darth Vader, Holocron Heist, Tatooine Desert Ambush, and Jedi Showdown.





The conflict of *The Clone Wars* is charmingly captured in Hasbro's ultra-stylized **Galactic Heroes Cinema Scenes**. Wave 1 is on shelves now and has a suggested retail price of \$24.99. The wave is made up of a *Clone Wars* Y-wing fighter, and the 212th Attack Battalion.



ASK LOBOT



If Vader knows that Bail Organa is a part of the Rebel Alliance (in *The Force Unleashed*) why isn't he killed by the Empire earlier than the destruction of Alderaan?

Duncan Swallow, Norwich, U.K.

During the Clone Wars, Bail Organa was a member of the Delegation of Two Thousand, which opposed the Supreme Chancellor's increasing powers even before Palpatine declared himself Emperor. So immediately, he knows that

Bail might pose a threat. With the creation of the Empire, Organa saw firsthand the reprisals against those who had been a part of the Delegation of Two Thousand and on the surface, made all appearances that he had fallen in line with the Emperor's New Order. You'd think that the logical course of action would be for him to go into hiding, especially since he now had the daughter of Anakin Skywalker as his charge. But Bail chooses to stay within the corridors of power hoping that perhaps there is still a chance to make a difference from within the Imperial Senate.

As we see in *The Force Unleashed*, Bail's charade is fully exposed when Vader's secret apprentice gathers together the group who would become the founders of the Rebel Alliance. Palpatine clearly intended to execute these leaders, and would have done so had it not been for the betrayal of the apprentice against Vader and Palpatine. Bail and the others escape with their

lives, taking the Alliance underground to avoid further reprisals against the Empire. However, it should be noted that Leia avoids being seen by Vader (in *TFU* her hologram disappears just before Vader arrives), so the Empire does not have any evidence that directly links her to the Alliance. Palpatine and Vader might assume that, but because of her power in the Senate, they can't make a move on her without proof. In comes Bail Organa, who is no longer part of the Senate, but Palpatine still sees as a pawn that he can use against Leia. That's clearly what Grand Moff Tarkin does when he threatens to blow up Alderaan in the first place in exchange for the location of the Rebel base. What is going through Leia's mind at that point? Can she let her father die? Can she give up the Rebellion? How can she save both? And if she is caught in a lie, she is surely condemning herself to death. None of this turmoil comes into play if Bail Organa is not around.

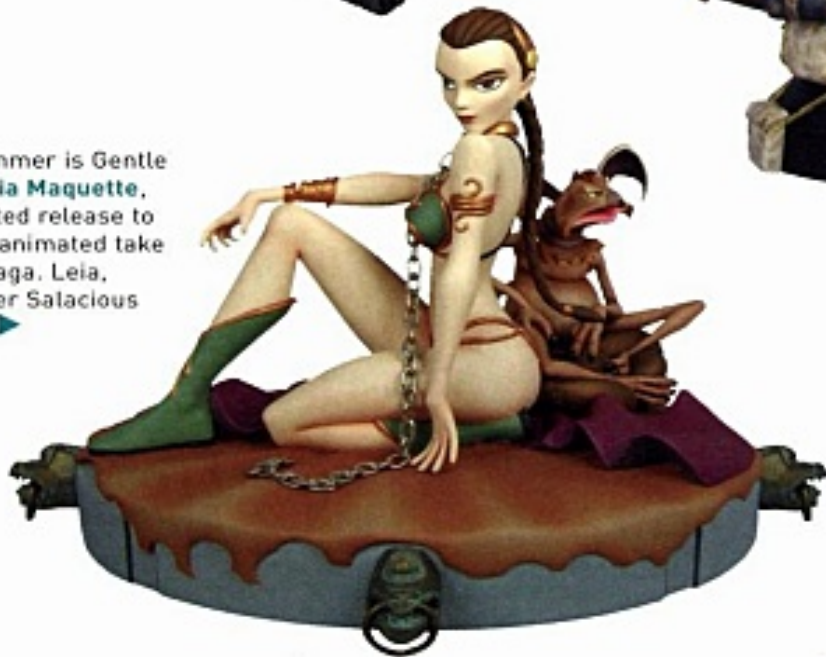
INCOMING continues...

GENTLE GIANT STUDIOS ▼

The *Clone Wars*' Commander Faie and Commander Fox receive Mini Bust immortality with Gentle Giant's new Premier Guild Gifts for 2010. Each clone commander is available free with the purchase of a Gentle Giant Premier Guild Membership for \$60.



Set to be released this summer is Gentle Giant's **Animated Slave Leia Maquette**, perhaps the most anticipated release to date of their ever-popular animated take on the classic *Star Wars* saga. Leia, accompanied by court jester Salacious B. Crumb, retails for \$99. ▶



From *Star Wars: Knights of the Old Republic* emerges **Sith Lord Darth Revan**. Fully realized as a Gentle Giant Mini Bust, this Expanded Universe icon is set to be released this summer, with a suggested retail price of \$60. ▼

LEGO ▼

Freeco Speeder

Searching for the Separatist base, Anakin Skywalker zooms over the frozen surface of the planet Orto Plutonia on his rugged Freeco speeder bike with opening cockpit. Stumbling into danger, he finds himself face-to-face with the incredibly powerful Talz Chieftan. This set of 177 pieces includes a snow-gear version of Anakin and a Talz Chieftan mini-figure.



SIDESHOW

501st Legion: Vader's Fist Clone Trooper 12-inch figure ▶

Sideshow's latest addition to their expansive 12-inch line of fully detailed figures is perhaps the most celebrated of clone troopers: the 501st Legion. Under the command of Darth Vader, this special legion became known as Vader's Fist. Estimated to ship in the second quarter of 2010, each figure has a suggested retail price of \$89.99.



Emperor Palpatine 12-inch figure ◀

Sideshow brings the most evil villain in the galaxy to life in 1:6 scale, just as he was depicted in *Return of the Jedi*. Emperor Palpatine is fully articulated and comes with a base, cane, and interchangeable hands. Estimated to ship in the second quarter of 2010 for a retail price of \$94.99, the exclusive version includes a switch-out head with grimacing face.



Imperial Throne 1:6 Scale Environment ◀

No 12-inch figure of Emperor Palpatine would be complete without his royal throne from which to wield his dark side power and evil influence. Crafted in high-quality polystone with side-to-side swiveling capability, each piece is highly detailed and perfectly complements the 12-inch Palpatine figure. Estimated to ship in the second quarter of 2010, the Emperor's throne retails for \$139.99.



DISNEY ▶

The creative "Forces" at Disney and Lucasfilm are proud to announce an all-new character coming to the Disney Parks in late March 2010. Every Jedi needs his own astromech droid, and **Jedi Mickey** is no exception! Mickey's own droid, **R2-MK**, is exclusive to the Disney Parks, and he will be available at both Walt Disney World in Florida and the Disneyland Resort in California.



F-TOYS ▼

Continuing its successful 1/144-scale vehicle collection, F-Toys will release a third Candy Toy wave this February. This new lineup is exclusive to Japan and includes X-wing fighter Red 2, A-wing and B-wing starfighters, AAT, and a Jedi starfighter with hyperspace ring, as well as a secret item.



ASK LOBOT



I don't understand—when Obi-Wan comes back as a ghost in Episode V, why does he tell Luke to learn from the Jedi that trained him, saying Yoda? Did he just forget about Qui-Gon Jinn?

Greg Rollins, via Facebook

Obviously Obi-Wan has not forgotten about Qui-Gon, especially since we learned in Episode III that he was able to communicate with Obi-Wan from the netherworld of the Force and that it was Qui-Gon who taught him this technique. And with them both in the netherworld, you'd think they'd keep in touch. Though Yoda didn't train Obi-Wan one-on-one as Master and Padawan, he serves as an instructor to all the younglings in the Jedi Temple before they are chosen as Padawans, so he still counts as a teacher to Obi-Wan.



MIMOCO ◀

Releasing in early March, *Star Wars* MIMOBOT Series 5 is dedicated exclusively to the film that started it all: *A New Hope*. Included in this latest collectible wave of designer USB drives is a new version of R2-D2, a Jawa, a stormtrooper unmasked (revealing Han Solo or Luke Skywalker beneath the helmet and packaged in a blind box with a 50% chance at getting either), and Obi-Wan Kenobi, who won Mimoco's fan poll, beating out Greedo, Tusken Raider, and TIE fighter pilot for the chance to be immortalized as a USB drive. Each is available in 2GB to 16GB capacities, ranging in price from \$24.95 to \$69.95.

MAY THE SPORTS

THIS SPRING, GLOBAL SPORTS AND STREETWEAR ICON ADIDAS MINES THE RICH MYTHOLOGY OF THE *STAR WARS* UNIVERSE FOR A STELLAR COLLABORATION OF FORCE-INFUSED SPORTSWEAR, FROM SNEAKERS TO TRACK TOPS. *STAR WARS INSIDER* SPEAKS WITH ADIDAS' DEAN LOKES, GLOBAL HEAD OF ORIGINALS PRODUCT, AND JESS WEINSTEIN, GLOBAL CREATIVE DIRECTOR OF BRAND MARKETING, TO GET THE FULL STORY. WORDS: CHRIS SPITALE

Star Wars Insider: How did the partnership with Lucasfilm come about?
Dean Lokes: Sometimes working with another brand is about timing. The actual idea to work with *Star Wars* had been brainstormed many times before, as our goal in a partnership is to create a unique and compelling product. We've worked with a number of prominent partners over the years, such as Disney and Universal Pictures, Porsche Design, and Vespa. We felt that now was the right time to begin an entire *Star Wars* collection rather than just a few select products. So, we contacted Lucasfilm,



BE WITH YOU!



What were the unique challenges of bringing the *Star Wars* universe to Adidas footwear?

JW: The biggest challenge was actually deciding which elements and characters we should celebrate in the first collection and which ones we should use in future collections. The best example of where we managed to truly do this can be found on the back of the Superskate shoe, where we adjusted the shoe's design to better incorporate the stormtrooper helmet. This shoe was the first skate shoe that Adidas designed in the 1970s, so the timing seemed right for the match-up.

What are some of the more cutting-edge attributes of this branding collaboration?

JW: The Darth Vader track top is a good example of innovation, where the front panel and lightsaber case are things that we have



and the rest of the story will unfold as the collections become available in the seasons to come!

What can *Star Wars* fans expect with the new Adidas product?

Jess Weinstein: It's really a chance to combine two great brands and develop fresh new products. We look at it like the old peanut butter cup analogy of "two great tastes that go great together." We focused on Episode IV for the first offering of the 2010 collection, where characters and vehicles were adapted into Adidas Originals product.





never done before, but we wanted them to be truly authentic to Darth Vader's aesthetic.

How did you decide which *Star Wars* elements to explore in the shoes?

DL: Once we decided on the stories and characters to celebrate, we looked carefully at how to bring to life the most resonant aspects of each character. Additionally, we wanted to combine Adidas Originals styles, by using specific materials and color with details taken from the characters themselves. A good example is the Yoda boat shoe. It uses natural materials that look as if they could be found on Dagobah.

How did you determine which characters to focus on?

JW: We focused on iconic vehicles such



"Once we decided on the stories and characters to celebrate, we looked carefully at how to bring to life the most resonant aspects of each character."

as X-wings, TIE fighters, the *Millennium Falcon*, AT-ATs and the Death Star. Then we chose famous scenes to play with and of course characters like Luke, Darth Vader, and the stormtroopers.

What differentiates the mass market and the specialty shoes?
DL: The limited edition shoes will be produced in smaller quantities and will only be sold in a few stores. Additionally, there is a higher level of attention to detail on the limited edition shoes, and all the limited editions come in story specific packaging, whereas the more commercial styles are presented in the Adidas



Originals box, which has been updated with *Star Wars* graphics with a unique color scheme. There are also five Global limited edition models, ranging from a ZX 800 Darth Vader shoe to the most limited style—the Micropacer Famous Scenes shoe limited to only 1,977 pieces, a tribute to the year of the initial film's release.

Will you also be doing apparel? Will it be tied to specific shoes?

DL: Yes there will be some apparel styles that link into the footwear characters and stories.

Can you tell us what Adidas *Star Wars* product we can expect in future waves?

JW: Well, we can't really divulge a lot, but we can say that in the 2010 line, there will be some more "warm," almost fur-like inclusions in the line. There are also many characters that we left out of the first offering on purpose so that we can come back with some favorites. ☺



VOL.
416

BANTHA TRACKS

BY THE FANS
FOR THE FANS

THE GALAXY: YOURS, MINE, & OURS

One of the many things that can be said about *Star Wars* fans is that we claim some ownership of the *Star Wars* galaxy. Even though we didn't come up with the original idea, and even though most of us were never involved in making a movie or writing a novel or comic, we feel we have a stake in the story, in the characters we love, and in what happens.

Fair enough. Many of us have been reading *Star Wars* comics and novels, watching the movies and television series, creating websites, buying toys, and spending time volunteering in our communities dressed in costume. Probably no fandom in history has been so invested in a creative property.

It would follow that when changes happen, or unexpected stories or characters are revealed in the *Star Wars* "canon," it can be unsettling.

We believe a story is going to happen a certain way, and when it does not we might feel a little betrayed. But as Yoda says, "Always in motion is the future."

As the saga expands, especially with George Lucas at the helm, we know the story will grow and transform. We will learn more about our characters than we used to know, and most of the time we will love it.

No matter how much canon changes in *Star Wars*, however, one thing does not change: the amazing creativity of fans everywhere, and their ability to make characters their own. We will keep on modifying armor, writing new fan fiction, satirizing characters we love and don't love, and creating new characters. Ours might not be the *Star Wars* everybody knows, but it is the *Star Wars* we have created, and that has meaning to us. The door is wide open for exploring and expanding, and this galaxy is big enough for all of us!

Get in Tracks!

Mary Franklin
Editor, *Bantha Tracks*

RIGHT: Matthew Silva of Atlanta, Georgia, created his steampunk version of Boba Fett for Dragon*Con 2009.



GET IN TRACKS!

PADAWAN PENPALS

Kids are growing up with *Star Wars*, sometimes learning from their parents, and sometimes schooling their parents in the ways of the Force.



LEFT: Macaila, daughter of artist Kevin Liell, shows off her Force powers and her new T-shirt. "The shirt was purchased by Gerald Home, and given to me after we both appeared at a convention in Boston," writes Liell, who also provided this photo.



ABOVE & RIGHT: "I love seeing all the cool pictures in *Bantha Tracks* of people enjoying *Star Wars* with their friends and family," writes Derek Meluzio. "I had to share a few photos from my son Justin's clone trooper birthday party."

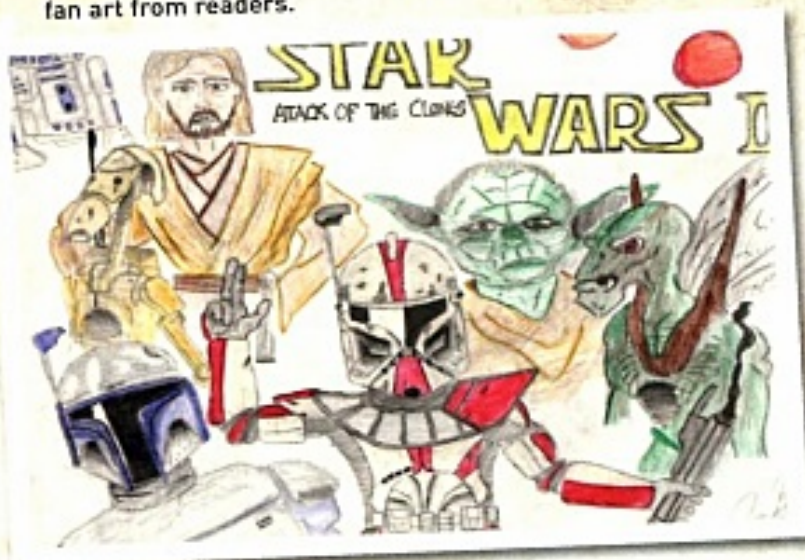
Derek's wife, Laurie, made the clone cake, and Justin picked out clone plates and cups. "We had a blast," says Meluzio, "and Justin got plenty of great *Star Wars* toys for his birthday, many of which his 32-year-old daddy played with also! I bet you hear this from people all the time," he adds, "but I think I have as much fun reliving *Star Wars* with my kids as I did when I was a kid myself. My son is five, and even though he has never seen any of the full-length movies from start to finish (he likes *The Clone Wars* the most), he is obsessed with the characters. It still captures a child's imagination just like it captured mine 30 years ago." Photos by Derek Meluzio.





ART GALAXY

Bantha Tracks presents another wonderful gallery of fan art from readers.



ABOVE: Slavic Rogozine, the artist who created this featured Episode II artwork, writes, "I have been working on a collage for *Star Wars* Episode II *Attack of the Clones*. It took me about four days to finish." Great work, Slavic!

Slavic's father Pavel V. Rogozine writes, "I have witnessed my son drawing this collage for about four days. Every day he would come up to me and ask 'How is it so far?' Whenever he would sit down and draw something from *Star Wars*, it was always almost picture perfect."



ABOVE: "I've been a big *Star Wars* fan since the third grade when I saw *A New Hope* at an Iowa drive-in in the glorious summer of 1977," says David Pietsch of Ames, Iowa. "In 2001 I was inspired to make my own customized *Star Wars* ring. I thought it would be a great way to show my love for the movie and I was motivated by the challenge of it."

"This surface is made of an alloy of nickel and brass which, when polished, actually has a very C3PO-like finish. I felt the darkened surface not only brought out the fine detail of the lettering, but also gave the ring a nice corroded and used look consistent with the *Star Wars* universe. The circle is now complete!"

RIGHT: A rolling work of art. Darth Maul car, Puerto Rico. Photo by Javier Bonet.



GET IN TRACKS!



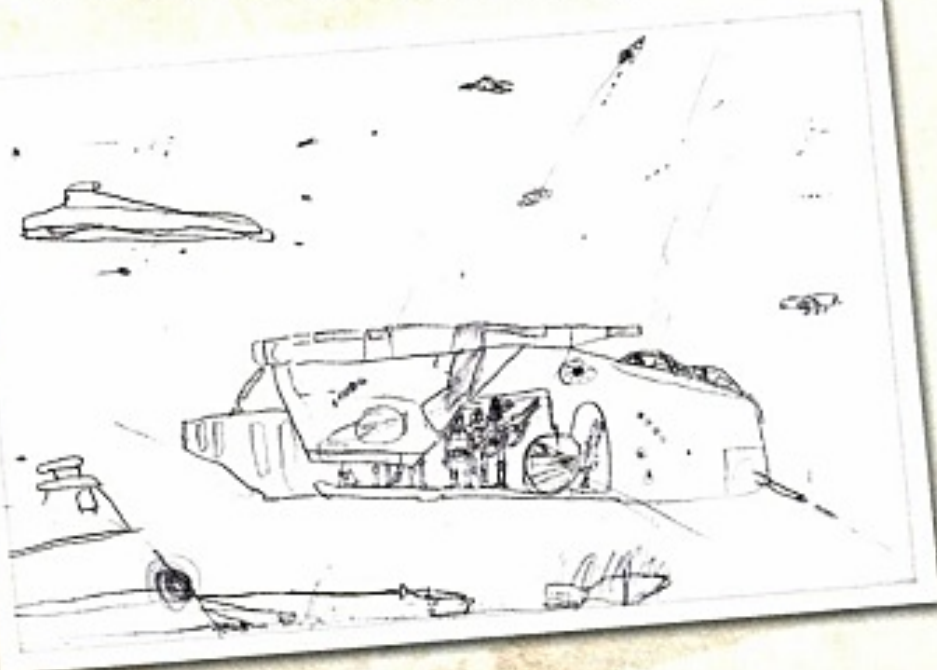
JANGO FETT

ABOVE: "I was in the middle of a *Star Wars* movie marathon and was inspired to create this artwork featuring Jango Fett," writes Scott Zambelli. "Why does George Lucas have to kill off all the coolest characters?"

Zambelli's artwork was created on Bristol board with marker and ink, and digitally painted in Photoshop.



ABOVE: "Wampa Trap" by artist Kevin Liell.



ABOVE: Dylan Jacobson, age 9, created his take on the Battle of Geonosis.



BANTHA TRACKS SUBMISSION GUIDELINES

Any original art, envelope art, comics, illustrations, news, stories, meeting information, or any materials voluntarily submitted become the property of *Bantha Tracks*. All images should be good enough quality for print (i.e. non-pixelated at 300dpi screen resolution). Ideal file size approx 1MB per image. No compensation will be given for voluntary submissions, and there is no guarantee of publication. Submissions will not be returned.

Each submission must include the creator's name, age, contact information, date the work was created, and a statement that the work is original, created by the person submitting it, and that the person is a member of the official *Star Wars* Fan Club. Send your electronic files to banthatracks@starwars.com, or send your snail mail to *Bantha Tracks*, c/o Mary Franklin, P.O. Box 29901, San Francisco, CA 94129.

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CRAFTSMANSHIP
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DOUBLE PARK

My two sons, Mark and Kyle, and I attended the Super Megafest convention in Boston and we had the great pleasure of meeting Ray Park aka Darth Maul. The boys were very excited and wanted to bring all their Darth Maul figures, but I convinced them to just bring one each. First in the list, however, was the May/June 2009 issue of *Star Wars Insider*. "We have to bring this one!" the boys said. We went over the plan many times, and they were so prepared for the big moment. In Mark's own words "Ray Park just made my day. I love Darth Maul, he's my favorite!"

Mariano Santangelo, Derry, New Hampshire



FATHER FIGURE



My girlfriend and I took a trip to a U.K. Garrison event in September for a day out. One reason we went was to see the one and only David Prowse, who was signing at the National Space Centre in Leicester, U.K. My girlfriend was expecting our first baby, and we took our baby ultrasound scan picture for David to sign. This was our baby's first meeting with a *Star Wars* actor! Dave wrote, "To Ben, I am your father!" Darth Vader, David Prowse. David was very kind, and helped create a day to remember.

Steve Hughes, Chatham, Kent, England





MEETING HIS CLONE

Commander Cody is my favorite Clone. I've been a member of the 501st for about seven years now, and after seeing *Revenge of the Sith* I had to be Cody! I worked on my Cody armor for almost two years, and when I went to Celebration IV I had one goal: to get a picture with the real Commander Cody, Temuera Morrison!

Mike Moore (TK 316D), Moreno Valley, California

HE'S THE BOSS



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DO YOU KNOW NATALIE PORTMAN? ARE YOU FRIENDS WITH FRANK OZ? MAYBE YOU'VE ARM-WRESTLED AHMED BEST? WE WANT TO SEE! SEND PHOTOS OF YOUR ENCOUNTERS WITH THE STARS OF *STAR WARS* TO: BOUNTY HUNTERS, *STAR WARS INSIDER* VIA THE CONTACT DETAILS ON PAGE 3 OR EMAIL US AT STARWARSINSIDER@TITANEMAIL.COM

Here's a photograph taken during the time I spent with Brian Blessed (Boba Fett). That's me to his left. We were filming a Natural History documentary for the BBC, which involved flying with the crew of a Sea King helicopter from RAF Leconfield. Brian was in the RAF (Royal Air Force) in the 1950s, so that was the link. Brian has got to be the most endearing person I have ever filmed with, and was full of stories from his time filming *The Phantom Menace*. He recalled that after doing his drool-spluttering, lower jaw-wobbling Boba Fett impression, George Lucas had said to him, "Brian, I love it! But you've just cost me \$100,000 more in CGI work." Anyway, my thanks to Brian for leaving such a lasting impression on me. He's a true legend in any galaxy!

Phil Putnam Spencer, Hartlepool, England



STAR WARS: THE CLONE WARS "HOSTAGE CRISIS"

Season One, Episode 22; season finale
Original Air Date: March 20, 2009

Written by Eoghan Mahony
Supervising Writer: Drew Z. Greenberg
Staff Writer: Brian Larsen
Directed by Giancarlo Volpe

WHAT THEY SAID

"This episode gave us the chance to do something totally different, to go in a new direction with the series. We've seen the good guys and the bad guys, from the top of the food chain to the cannon fodder on the front lines. Now we get to look at some of the opportunists, at the mercenaries operating without a side. It's a whole new dynamic we haven't seen yet, and at the same time it's very *Star Wars*."—Supervising Director Dave Filoni.

"The crew loves Cad Bane, and I really think the fans will, too. He brings a serious bad-ass sensibility to *Star Wars*. He's a lethal and ruthless bounty hunter, and you see that right away in the episode."—Episode Director Giancarlo Volpe.

CLASSIC MOMENT

STAR WARS: THE CLONE WARS
SEASON ONE, EPISODE 22
"HOSTAGE CRISIS"

ENTER CAD BANE

EXPANDED UNIVERSE

Dave Filoni commentary on this episode:
<http://www.starwars.com/video/view/000791.html>

2008 Script

[Indicates Deleted
Dialogue/Directions]

EXT. SENATE OFFICES, LANDING
PLATFORM.

As an unidentified ship comes
into its final approach before the
Senate Office Buildings East Wing,
SENATE GUARDS deploy onto the
landing platform. An AMPLIFIED
VOICE speaks over the Public
Address System.

[BETTY DROID: Greetings and
salutations Senators.
Step right this way.]

[SENATE GUARD #1: Alert!
Unauthorized ship approaching.]
CAD BANE: Here we go.

SENATE GUARD #1 [V.O.]: Attention!
Attention! This is a restricted
area. No landing is permitted

without permission. Violators
will be prosecuted to the full
extent of the law.

The ship lands. The Senate guards
surround it, guns at the ready. The
door to the ship opens and stairs
extend down to the platform.
A TENSE BEAT. The guards all
have their guns trained on the
open door. The CAPTAIN of the
guards moves forward carefully.

SENATE GUARD CAPTAIN:
[Intruders.] put up your hands.
CAD BANE steps casually into the
open doorway and then vaults
down among the guards. They
draw back, weapons pointed.
CAD BANE: I got business
with the Senate. How 'bout
you fellas step aside?

HAT

Patterned after the laconic gunslingers of spaghetti Westerns, Bane is lethally cool and relishes being a bad guy. He is unflappable in the face of danger, and even welcomes the opportunity to pit his formidable skills against the legendary prowess of the Jedi Knights.

GUN HOLSTERS

Filoni says the inspiration for the red-eyed bounty hunter came directly from George Lucas. "He had a clear idea for this bad guy who plays by his own set of rules, whose moral code is dictated by his fee. He had sketches and concepts dating back to the original films. If Boba Fett was sort of the 'Man With No Name' of the *Star Wars* galaxy, then Cad Bane is his counterpoint, his Lee Van Cleef. So that's how we built the character, with that in mind. It's a cool parallel to our world, and a cool balance in theirs."

FACE

The Duros are one of the galaxy's oldest races, related to the Neimoidians. Farmers and traders, Duros are considered dependable. You can depend on Cad Bane to be ruthless and self-interested, not a strong Duros trait. His seemingly built-in breathing apparatus has yet to be explained.

BOOTS

Note Bane's "rocket boots," footwear seemingly modeled after R2-D2's side rockets, as seen in *Star Wars: Episode II Attack of the Clones*.

SENATE GUARD CAPTAIN:
On your knees! Raise your hands! Slowly!

The Captain holsters his weapon and pulls out a PAIR of HANDCUFFS. He steps towards Bane, who smiles easily.

CAD BANE: *[Wett] son, I wouldn't be so hasty, if I were you.*

[And the Captain suddenly GRUNTS in PAIN and DROPS to the ground. The guards STARE at his still form, confused.]

SENATE GUARD CAPTAIN:
Cuff him.

[Another] GUARD suddenly YELLS in PAIN, drops. Then ANOTHER drops silently.

SENATE GUARD #2: *[yelling]*
Captain! Where's that coming from?

EXT. BALCONY.
Squinting down the scope of a high-powered rifle, bounty hunter AURRA SING smiles to herself.

POV SHOT - THROUGH SCOPE.
The Senate guards are staring about themselves in fear and confusion. Aurra Sing squeezes off TWO MORE rounds, and through the sight TWO MORE Senate guards DROP. Now ONE of the THREE GUARDS LEFT turns to stare towards Aurra Sing's position.

EXT. SENATE OFFICES. LANDING PLATFORM.
The SAME Senate Guard POINTS to a distant balcony, where a flash of sunlight glints off the scope of Aurra Sing's rifle.

SENATE GUARD #3: *I see the shooter up in the tower. [He falls to the platform. Cad Bane looks at him, a pair of smoking pistols in his hands.]*

*[SENATE GUARD: Over the.... *gets shot*]*

[CAD BANE: Ain't you the nosey one.]
[Bane spins and shoots the two remaining guards.] He stands for a moment, pleased

by the prone bodies littering the landing platform around him. He glances towards the ship and gives a sharp WHISTLE, then gestures to where Aurra Sing is positioned.

From the ship a TEAM of BOUNTY HUNTERS descends: first out is FILONEBAL (a Weequay), followed by a BANNAMU-like FISH GUY wearing an eye-patch and carrying a large backpack. After the two of them come a pair of deadly-looking ASSASSIN DROIDS and, last, a pair of Ziro Hutt's reconditioned purple BATTLE DROIDS.

NEXT TIME: LUKE FACES JABBA



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Difficult to see the future is. Contents subject to change!



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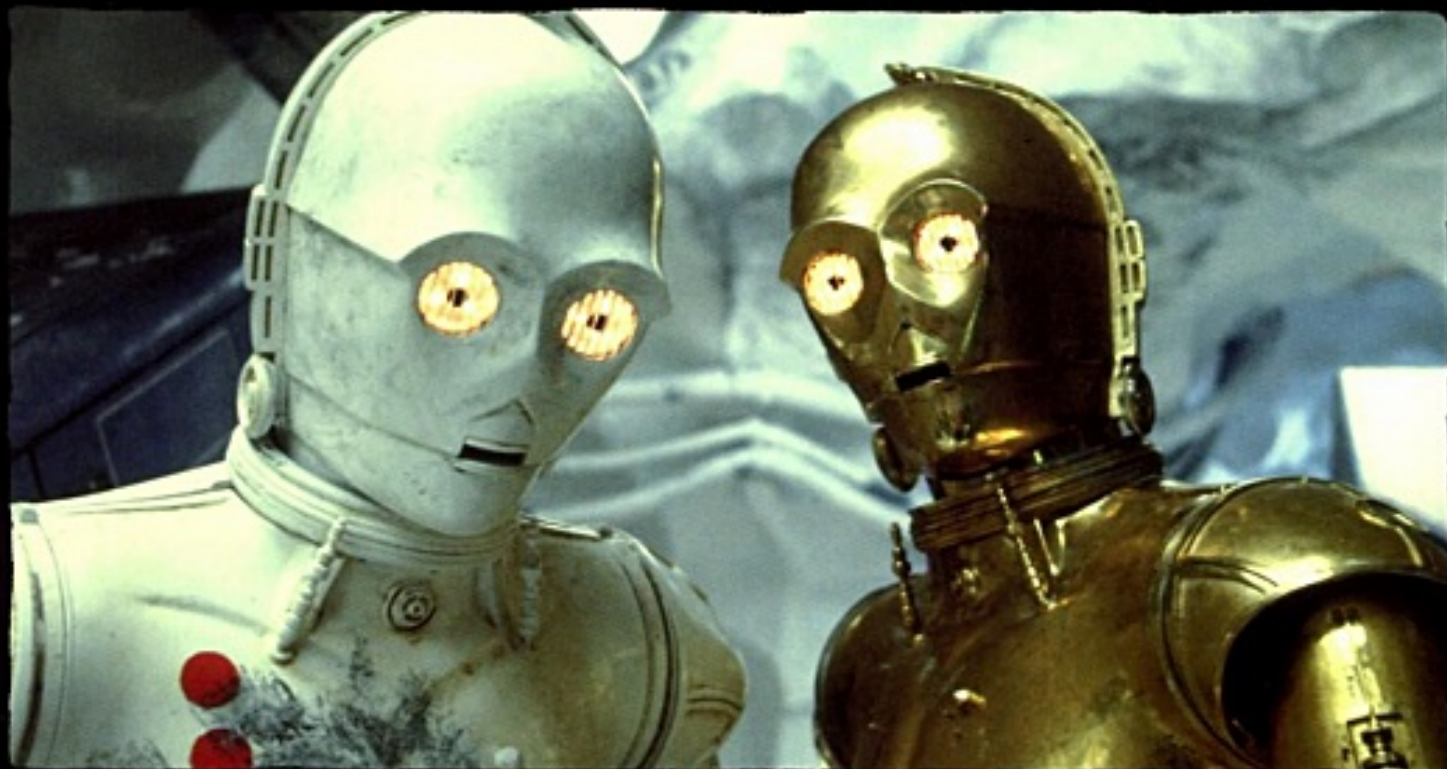
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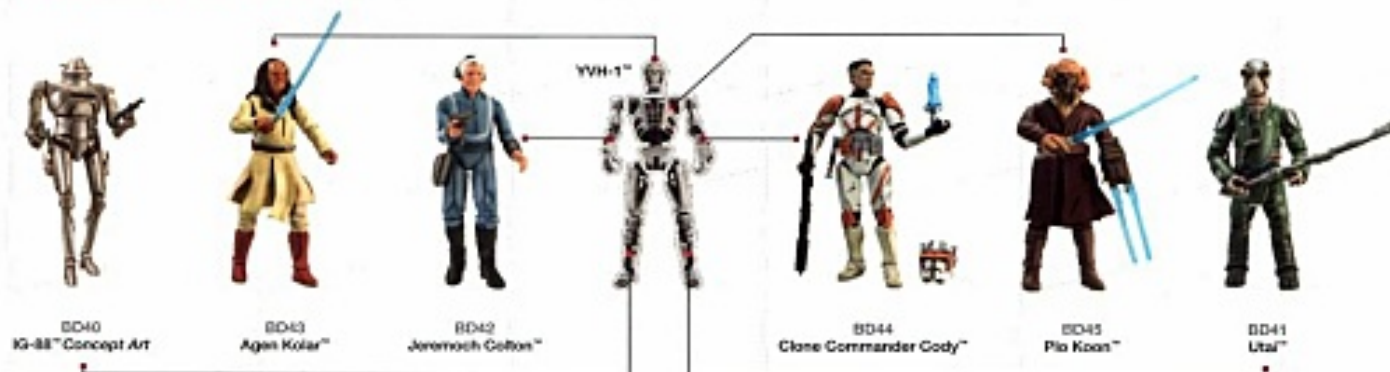


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